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**CHARLES AND MARY LAMB
BIBLIOGRAPHY**

BIBLIOGRAPHY OF THE WRITINGS

OF

CHARLES AND MARY LAMB

A LITERARY HISTORY

COMPILED AND ANNOTATED BY

J. C. THOMSON

EDITOR OF BIBLIOGRAPHIES OF DICKENS, TENNYSON
AND SWINBURNE

HULL

J. R. TUTIN, ALBERT AVENUE

1908

BY THE SAME EDITOR.

—
BIBLIOGRAPHY OF CHARLES DICKENS.

Second Edition, enlarged and rewritten.

[*In the Press.*]

BIBLIOGRAPHY OF ALFRED LORD
TENNYSON.

BIBLIOGRAPHICAL LIST OF THE WRIT-
INGS IN PROSE AND VERSE OF
ALGERNON CHARLES SWINBURNE.

BIBLIOGRAPHY OF W. M. THACKERAY.

[*In active preparation.*]

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P R E F A C E

THE compilation of the pages that follow has been made possible by the devoted labours of Lamb's many editors,—Shepherd, Ainger, Lucas, Macdonald, to name only those to whom I am chiefly indebted. Their labours have been so enthusiastic and so thorough that it would seem little has been left to the gleaner in the field they have traversed, yet the curious reader will find here and there among my annotations some few new sidelights on Lamb, insignificant in themselves and gathered in unlikely corners, yet justifying their places in the literary history of Lamb.

My endeavour has been to make of the bald and uninteresting facts of bibliography a connected and succinct narrative of Lamb's literary activities, in his own words where possible. If Bibliography is ever to take a place in Literature it must become something more than a time-table record of facts. Biography is the history of the *writer*; let Bibliography become the history of the *written*, and it will cease to occupy its undistinguished place among the "Books which are not Books."

On these lines I have tentatively worked, taking my facts where I found them. To the casual reader

PREFACE

it may seem that to the trivial and superfluous undue prominence has been given. But readers are assumed to possess such knowledge of Lamb and his works as will enable them to supply their own mental focus.

The Bibliography is complete to the period of Lamb's death. I have noted only such issues after that date as seemed to possess unusual bibliographical interest.

I have made the fullest use of, and my references are very largely to, Mr. Lucas's edition of Lamb. Gratefully also I acknowledge my indebtedness to the privately issued *Bibliography of First Editions of Lamb*, compiled by Mr. Luther S. Livingston, and made possible by the munificence of J. A. Spoor, Esq., of Chicago, to whose courtesy I am indebted for a copy.

CHRONOLOGY

1764 December 3. Mary Lamb born.

1775 February 10. Charles Lamb born in Crown Office Row, Middle Temple.

1782 October 9. Enters Christ's Hospital.

1789 Leaves Christ's Hospital.

1791 Enters South Sea House.

1792 Enters East India House as clerk.
August 5. Death of Lamb's grandmother, Mary Field.

1794 December 29. Sonnet to Mrs. Siddons, published in *Morning Chronicle*.

1795-6 Charles Lamb for six weeks in a madhouse at Hoxton.

1796 April. Publication of Coleridge's *Poems on Various Subjects*, containing four "Effusions" by Lamb.
July. Contributes sonnet to the *Monthly Magazine*.
September 22. Mary Lamb in a fit of madness stabs her mother.

1797 Removes to 45 Chapel Street, Pentonville.
July. Charles Lamb visits Coleridge at Nether Stowey.

CHRONOLOGY

1798 Publication of "Blank Verse by Charles Lloyd and Charles Lamb."
Publication of "A Tale of Rosamund Gray," Lamb's first independent venture.

1799 April. Death of Lamb's father.

1800 Writes Epilogue to Godwin's *Antonio*.

1801 Removal to 16 Mitre Court Buildings.
Lamb begins newspaper work on the *Albion*, on its collapse joining the *Morning Chronicle*.

1802 Publication of "John Woodvil."
Joins the *Morning Post*, on a salary of two guineas weekly. Resigns after about six weeks.

1804 Again on staff of *Morning Post* for a few weeks.

1805 November 18. Publication of "King and Queen of Hearts."

1806 December 10. "Mr. H——" produced at Drury Lane, and damned.

1807 "Tales from Shakespear" published.

1808 Publication of "Specimens of English Dramatic Poets."
"Adventures of Ulysses" published.
December. "Mrs. Leicester's School" published.

1809 Removes to 4 Inner Temple Lane.
June. Publication of "Poetry for Children."

1811 Publication of "Prince Dorus" and of "Beauty and the Beast."
Begins contributing to John Hunt's *Reflector*.

1813 September. "Confessions of a Drunkard," published in *The Philanthropist*.
Writes Prologue to Coleridge's *Remorse*.

1814 October. Contributes Review of Wordsworth's "Excursion" to the *Quarterly* at Wordsworth's request.

1817 Removes to 20 Great Russell St., Covent Garden.

1818 Publication of "The Works of Charles Lamb," in two volumes.

1818-20 Contributes to Leigh Hunt's *Examiner*.

1819 July 20. Lamb proposes marriage to Fanny Kelly, an actress.

1820 August. Contributes first Elia essay to the *London Magazine*.

1822 July. Lamb and his sister Mary visit the Kenneys at Versailles.
October 26. Death of John Lamb, Charles' elder brother.

1823 Publication of "Elia" volume by Taylor & Hessey.
October. "Letter to Southey," in the *London Magazine*.
Removal to Colebrooke Cottage, Islington.

1825 January. First contribution to Colburn's *New Monthly Magazine*.
March. Retires from East India House after 33 years' service, with pension of £450.
August. Last contribution to the *London Magazine*.
Contributes to Hone's *Every-Day Book*.

1827 Removal from Islington to Enfield Chase.

1828 Publication of pirated volume of "Elia. Second Series" in Philadelphia.

1829 Goes into lodgings at Enfield.

1830 Publication of "Album Verses" by Moxon.

1831 "Satan in Search of a Wife," published by Moxon.

1833 Removal to Bay Cottage, Church Street,
Edmonton.
Publication of "Last Essays of Elia."
July 30. Marriage of Edward Moxon to Emma
Isola, Lamb's adopted daughter.

1834 July 25. Death of Coleridge.
December 27. Death of Charles Lamb, at
Edmonton, aged 59 years and 10
months.

1847. May 20. Death of Mary Lamb.

1891 February 2. Death of Emma Isola (Mrs.
Moxon).

BIBLIOGRAPHY OF THE WRITINGS OF CHARLES AND MARY LAMB



I

POEMS | ON | VARIOUS SUBJECTS, | by | S.
T. Coleridge, | late of Jesus College,
Cambridge. | [5-line quotation from *Stat.
Silv.*, Lib. iv 4.] | London: | printed for
G. G. and J. Robinsons, and | J. Cottle,
Bookseller, Bristol. | 1796.

[Small 8vo, size $6\frac{1}{2} \times 4$. Collation: half-title p. [i], blank p. [ii], title p. [iii], blank p. [iv], preface pp. [v]-xi, blank p. [xii], contents pp. [xiii]-xvi, text and notes pp. [1]-188, Errata p. [189], blank p. [190], advertisement "Published by the same author" p. [191], blank p. [192]. In paper-covered boards, edges untrimmed, with label, S. T. Coleridge's | Poems, | []s. boards.]

To this four poems (titled "Effusions") were contributed by Lamb, initialed "C. L." and thus referred to by Coleridge in his preface:

The Effusions signed C. L. were written by Mr. Charles Lamb, of the India House.—Independently of the signature their superior merit would have sufficiently distinguished them.

The four were :

- Effusion vii, To Mrs. Siddons. ("As when a child on some long winter's night.")
- Effusion xi, "Was it some sweet device of faery land."
- Effusion xii, "Methinks, how dainty sweet it were reclin'd."
- Effusion xiii, "Written at Midnight by the Seaside after a Voyage." ("O! I could laugh to hear the midnight wind," Lamb's first poetical effort.)

Mr. Lucas points out a curious fact regarding the sonnet to Mrs. Siddons: it was published in the *Morning Chronicle* of 29 Decem. 1794, as one of a series addressed to eminent personages of the time, all being initialed "S. T. C." In both the first and the second editions of Coleridge's volume it is printed among Lamb's contributions: in the third edition, 1803, it is printed among Coleridge's other poems without remark. There is nothing of Lamb's in this edition, which was seen through the press by Lamb on Coleridge's behalf. The sonnet was never reprinted by Lamb, nor again by Coleridge. Probably it was originally written by Lamb, and so "touched up" by Coleridge that it came to be mutually regarded as more strictly his. As published in the *Chronicle* it forms Lamb's first appearance in print.

The last four lines in Effusion xiv were also by Lamb, as Coleridge acknowledges in a letter to Southey :

Of the following sonnet the four *last* lines are written by Lamb, a man of uncommon genius.

The volume was published in April 1796, by Joseph Cottle, the Bristol bookseller and poet. Though the London imprint is first on the title-page,

the book is entirely a Bristol production. Early in 1795 Coleridge was in financial difficulties, and to help him Cottle agreed to pay thirty guineas for the copyright of a volume of verse,—paying moreover in advance, with the result that he had difficulty in extracting the copy from Coleridge.

In the Spring of 1796, when I had but little passed the verge of manhood, I published a small volume of juvenile poems. They were received with a degree of favour, which, young as I was, I well knew was bestowed on them not so much for any positive merit, as because they were considered buds of hope, and promises of better work to come. [Coleridge, *Biographia Literaria*.]

The terrible tragedy which cast its shadow over Lamb's life, the death of his mother by stabbing at the hands of his sister Mary during one of her recurring fits of madness, took place on 22 September 1796. Writing five days later to Coleridge, Lamb says:

Mention nothing of poetry. I have destroyed every vestige of past vanities of that kind. Do as you please, but if you publish, publish mine (I give free leave) without name or initial, and never send me a book, I charge you. [Coleridge was considering the issue of his second edition.]

II

MONTHLY MAGAZINE. 1796.

Established in 1796 by Sir Richard Phillips, edited by John Aikin. It died in 1843.

JULY. Sonnet,

We were two pretty babes, the youngest she,
Reprinted by Coleridge in his 1796 pamphlet (No. IV), and in the 1797 edition of his Poems (No. VI). Lamb reprinted the sonnet in his Works, 1818, slightly altered.

DECEMBER.

To the Poet Cowper

17-line stanza, dated "December 1, 1796," but written in preceding July.

III .

ORIGINAL LETTERS, ETC. | OF | SIR JOHN
 FALSTAFF | and | his friends; | now first
 made public by a Gentleman, | a descendant
 of | Dame Quickly, | from | Genuine
 Manuscripts | which have been in the
 possession | of the | Quickly Family | near
 Four hundred years. | London: | printed
 for the Author; | and published by |
 Messrs. G. G. and J. Robinsons, Paternoster-Row; | J. Debrett, Piccadilly; and
 Murray and | Highley, No. 32, Fleet-
 Street, | 1796.

[12mo, size $6\frac{1}{2} \times 4\frac{1}{2}$, in paper-covered boards, untrimmed edges. Collation: blank pp. [i], [ii], title p. [iii], blank p. [iv], "Dedicatyon to Master Samuel Irelaunde" signed * * * * * pp. [v]-ix, blank p. [x], preface pp. [xi]-xxiv, text pp. [1]-123, blank p. [124]; with engraved frontispiece.]

Lamb has nowhere acknowledged having had any part in the writing of this book, the work of his old school-fellow, James White, with whom Charles Lloyd lived in lodgings in London for a time. After the book was published Lamb unceasingly sounded its praises, giving away copies among his friends, and urging Coleridge to puff it in reviews; and shortly before White's death writing a laudatory notice of the book in the *Examiner* (5 Sept. 1819). Had Lamb had a hand in the actual writing of the book it is unlikely he would not have divulged the fact

to some of his friends; and unlikely also that he would have been so persistent in praising it. Southey, however, writing to Moxon in February 1836, says :

He [White] and Lamb were joint authors of the *Original Letters of Falstaff*;

and John Mathew Gutch, a companion of Lamb's at Christ's Hospital, wrote on the fly-leaf of his copy :

These *Letters* were the production of my old school-fellow, James White, with incidental hints and corrections by another school-fellow, Charles Lamb.

For its indirect Lamb interest, therefore, the volume will always command the attention of collectors. The dedication to Master Samuel Irelaunde—the Ireland of Shakespeare forgeries fame—is somewhat in his manner; the *Vortigern* Shakespeare forgery was produced at Drury Lane in 1796. James White is the Jem White of the Elia essay, “The praise of Chimney Sweepers.” He died 13 March 1820.

A reprint of the *Letters* has been issued by Messrs. Methuen.

. IV

SELECTED SONNETS from Bowles, Bamfylde, and others, with some original sonnets by S. T. C., and a prefatory Essay on the Sonnet. Bristol : privately printed, 1796.

[8vo, pp. 16]

Contains twenty-eight sonnets : three by Bowles, four each by Southey, Charles Lloyd, Coleridge, and Lamb :

We were two pretty babes (printed also in the 1797 edition of Coleridge's poems).

Was it some sweet device of faery land (reprinted from his 1796 edition altered by Coleridge).

When last I roved those winding wood-walks green (printed also in 1797).

O ! I could laugh (printed also in Coleridge's 1796 volume).

The little pamphlet was privately printed by Coleridge and distributed among friends ; it is now so excessively rare that only one copy, in the South Kensington Museum, is known.

I amused myself the other day (having some paper at the printer's that I could employ in no other way) in selecting twenty-eight sonnets to bind up with Bowles's. I charge six-pence each for them, and have sent you five to dispose of. I have only printed two hundred, as my paper held out to no more, and dispose of them privately, just enough to pay the printing. [Coleridge to Thomas Poole, 7 Novem. 1796.]

V

POEMS | ON | THE DEATH | OF | PRIS-
CILLA FARMER, | by her Grandson | Charles
Lloyd. | *Death ! Thou hast visited that
pleasant place, | Where in this hard world
I have happiest been.* | Bowles. | Bristol |
Printed by N. Biggs, | and sold by James
Phillips, George Yard, Lombard Street,
London. | 1796.

[Folio, with paste-down marbled (sometimes drab) paper covers, size 15 x 10*1/2*. Collation: title p. [i], blank p. [ii], Sonnet signed "S. T. Coleridge" p. 3, blank p. 4, "Dedictory Lines to the Author's Brother" signed "Charles Lloyd" pp. 5-6, text pp. 7-27, blank p. [28], (page 23 is wrongly numbered 22).]

Charles Lloyd, son of a Birmingham Quaker banker, joined Coleridge in Bristol as his private pupil towards the end of 1796. The series of sonnets in this quarto was written by Lloyd in memory of his grandmother; and Lamb gave permission to include in the volume the 39-line poem in blank verse, "The Grandame," written by him in 1796 in memory of his grandmother, Mary Field, housekeeper at Blakesware House (the "Blakesmoor in H—shire" of the essays).

VI

POEMS, | by | S. T. Coleridge, | *Second Edition.* | To which are now added | POEMS | by Charles Lamb | and | Charles Lloyd. [*Latin quotation concocted by Coleridge.*] Printed by N. Biggs, | for J. Cottle, Bristol, and Messrs. | Robinsons, London. | 1797.

[Small 8vo, $6\frac{1}{4} \times 4\frac{1}{2}$, in paper-covered boards with label, "Coleridge's Poems, 6s." Collation: title p. [i], blank p. [ii], half-title "Poems, by S. T. Coleridge." Five-line quotation from *Stat. Silv.*, Lib. iv, 4, p. [iii], blank p. [iv.], Contents pp. [v]-vi, Dedication in verse, dated "May 26, 1797" pp. [vii]-xii, "Preface to the First Edition" pp. [xiii]-xvi, "Preface to the Second Edition" dated May 1797, pp. [xvii]-xx, text pp. [1]-278, blank pp. [279-280]. Lamb's contributions (pp. 215-240) are preceded by a half-title, "Poems by Charles Lamb, of the India House," with a 6-line quotation from Massinger's *A Very Woman.*]

In addition to the four poems contributed by Lamb to the first edition of Coleridge's volume, these others by him were contained in this second edition:

Dedication, "To Mary Ann Lamb, the Author's best friend and sister."

Sonnet iii, "When last I roved" (printed also in Coleridge's 1796 pamphlet).

Sonnet iv, "A timid grace."

Sonnet vi, "If from my lips."

Sonnet vii, "We were two pretty babes" (printed also in the 1796 pamphlet).

And printed in a separate section "Fragments," the following six poems:

"Childhood."

"The Grandamie" (printed also in Lloyd's *Poems on the Death of Priscilla Farmer, 1796*).

"The Sabbath bells."

"Fancy employed on Divine subjects."

"The tomb of Douglas."

"To Charles Lloyd."

These were followed by a "Supplement," the last poem in which was Lamb's "A Vision of Repentance."

The first edition of Coleridge's Poems sold out in six months, and in October Cottle proposed a second edition, paying Coleridge another twenty guineas, although he was under no obligation to do so, being already owner of the copyright. The volume was published in June 1797, with Lamb's name on a title-page for the first time; preceding Lloyd's, though Lloyd's poems preceded Lamb's in the make-up of the volume. All Lamb's contributions were reprinted by him (except "The tomb of Douglas" and Sonnet viii—"As when a child") in his Works, 1818.

The partnership with Lloyd in the volume was perhaps not quite disinterested. Coleridge wrote the publisher:

Lloyd's connections will take off a great many copies, more than a hundred.

VII

THE MONTHLY MAGAZINE. 1797.

JANUARY. Contains 24-line poem

Lines, addressed from London, to Sarah and S. T. C.
at Bristol, in the Summer of 1796.

Lamb had wished this poem to be included in
Coleridge's 1797 volume, but it was not, nor was it
ever reprinted by Lamb; a slightly differing version
is given in a letter to Coleridge, 5 July 1796.

MARCH. Contains 24-line stanza

To a Young Lady

also originally intended for Coleridge's 1797 volume.
Reprinted in *Poetical Register for 1803*, but not re-
printed by Lamb.

OCTOBER. Contains

Sonnet to a Friend

“Friend of my earliest years and childish days”

Sent to Coleridge for his 1797 volume, but not included
in it nor afterwards reprinted by Lamb. The Friend
was his sister Mary, then in an asylum, after her fatal
attack on her mother. Southey wished to reprint the
sonnet in his *Anthology* for 1799, but Lamb declined.

This number contains also the 22-line stanza

To a Friend

reprinted as “To Charles Lloyd” in “Blank Verse”

DECEMBER. Contains Sonnet

The Lord of Life shakes off his drowsihed
never reprinted by Lamb. This was Lamb's last con-
tribution to the *Monthly*—provoked thereto probably

by three satirical sonnets in the November number, in which Coleridge ridiculed himself, Lamb, and Lloyd, a joke the two latter failed to appreciate. Lloyd had suddenly left Coleridge in Bristol and gone to London, where he took lodgings with Lamb's friend White. A brief coolness between Lamb and Coleridge followed, soon forgotten. But the estrangement between Coleridge and Lloyd widened into sharp hostility. Lloyd in his novel, *Edmund Oliver*, published at Bristol in 1798 and dedicated to Lamb, gave an unflattering picture of Coleridge in his brief military career.

He [Lloyd] almost alienated you (also) from me, or me from you, I don't know which. But that breach is closed. That dreary sea is filled up. [Lamb to Coleridge, 10 Jan. 1820].

VIII

BLANK VERSE, | by | Charles Lloyd | and
Charles Lamb. | London : | Printed by T.
Bensley ; | for John and Arthur Arch,
No. 23, Grace | church Street. | 1798.

[Small 8vo, untrimmed edges, size $\frac{1}{2} \times 4\frac{1}{2}$, in yellow paper covered boards, drab back, with label "Lloyd | and | Lamb | Blank | Verse." Collation: title p. [1], blank p. [2], half-title "Blank Verse by Charles Lloyd" and 3-line quotation from Akenside, p. [3], blank p. [4], dedication to Southey signed "C. Lloyd" p. [5], blank p. [6], text of Lloyd's 13 poems pp. [7]-72, half-title "Blank Verse | by | Charles Lamb" p. [73], blank p. [74], text of Lamb's 7 poems pp. [75]-95, index p. [96].

Lamb's share of this volume comprises seven poems:

To Charles Lloyd, dated "August 1797"; reprinted from the *Monthly Magazine*, October 1797.

Written on the day of my Aunt's funeral, dated
"February 1797."

Written a year after the events, dated "September
1797" (after Mary's attack on their mother).

Written soon after the preceding poem, dated
"October 1797."

Written on Christmas day, 1797.

The Old Familiar Faces, dated "January 1798"
(Lamb's best-known poem, reprinted in Works,
1818).

Composed at midnight (undated).

The book was almost still-born, the reviewers treating it with scant courtesy. Said the *Monthly Magazine*:

the childish sorrows of Mr. Charles Lloyd and Mr. Charles Lamb . . . are truly ludicrous.

IX

A TALE | OF | ROSAMUND GRAY |
AND | OLD BLIND MARGARET. | By |
Charles Lamb. | Birmingham: | Printed
by Thomas Pearson. | 1798.

A TALE OF | ROSAMUND GRAY |
AND | OLD BLIND MARGARET. | By Charles
Lamb. | London, printed for Lee and
Hurst, | No. 32 | Pater-Noster Row, |
1798.

[Small 8vo, size $6\frac{3}{4} \times 4\frac{1}{2}$, in paste-down blue paper covers. Collation: title p. [1], blank p. [2], dedication "This tale | is inscribed in friendship | to | Marmaduke Thompson | of | Pembroke Hall, Cambridge" p. [3], blank p. [4], text pp. [5]-134, blank pp. [135-6].

Very few copies with the Birmingham title are known: one being in the Locker-Lampson Library and

another in the library of E. D. Church of New York. A fine copy in the original covers wholly uncut from the library of Thomas Forbes Kelsall, Esq. (the intimate friend of Beddoes), was sold at Sotheby's, July 24, 1905, for £122. The book was printed in Birmingham with the Birmingham title-page, which seems to have been cancelled almost immediately after the book was bound or at least folded, cut out, and the London title substituted in the form of 4 pp.—two pp. blank and title with blank verso. In the original paper covers the book is almost unprocurable, even with the London imprint. Charles Lloyd lived in Birmingham, and as he was comparatively wealthy, it is probable he was associated with this first independent venture of Lamb's.

In 1819 Leigh Hunt sent a copy to Shelley in Italy, who thus acknowledged it:

What a lovely thing is his "Rosamund Gray"! How much knowledge of the sweetest and deepest part of our nature is in it! When I think of such a mind as Lamb's, when I see how unnoticed remain things of such exquisite and complete perfection, what should I hope for myself, if I had not higher objects in view than fame?

"Rosamund Gray" was reprinted in vol. i of the Works, 1818, with some minor alterations and one or two passages omitted; the dedication is also omitted. This is Lamb's first work in imaginative prose, and is altogether a charming tale. Some critics have tried to read into it autobiographical memories of Lamb's youthful romance; somewhat of a vain attempt. Southey's poem, *The Ruined Cottage*, is practically a verse paraphrase of the same story.

An old woman clothed in grey,
Whose daughter was charming and young,
And she was deluded away
By Roger's false flattering tongue. . . .

In good truth, nothing else but the first words of that foolish ballad put me upon scribbling my "Rosamund." [To Southey, 29 October 1798].

In *The Cabinet, or the Selected Beauties of Literature* for 1824, 1825, and 1831, Lamb's "Dream Children," "The Inconveniences of being hanged," and "Rosamund Gray," are respectively printed. In giving permission to print the latter, Lamb wrote the publisher, John Aitken of Edinburgh (5 July 1825):

With thanks for your last number of the *Cabinet*. As I cannot arrange with a London bookseller to reprint "Rosamund Gray" as a book, it will be at your service to admit into the *Cabinet* as soon as you please.

X

THE | ANNUAL ANTHOLOGY. | Vol. I. |
1799. | Bristol : | printed by Biggs & Co.
for | T. N. Longman and O. Rees, Paternoster Row, | London.

[Small 8vo, untrimmed edges, size $6\frac{3}{4} \times 4\frac{1}{2}$, in paper-covered boards. Collation: title p. [i], blank p. [ii], "Advertisement" p. [iii], blank p. [iv], contents pp. [v]-viii, text pp. [1]-300; pp. 108, 109 are numbered in error 408, 409.]

Edited by Southey, and published September 1799; at first intended to have been called *The Kalendar, or Gleanings*. Contains Lamb's poem

Living without God in the World

never reprinted by him. Earlier in the same year Charles Lloyd quotes some lines from the poem in a pamphlet published in Birmingham, *Lines suggested by the Fast appointed on Wednesday, February 27, 1799*. Southey in the "Advertisement" states a volume of the *Anthology* would be issued annually; a second and last volume was issued for 1800, but contains nothing of Lamb's.

XI

THE | PICCOLOMINI, | or the | First Part
of *Wallenstein*, | a Drama | in five acts. |
Translated from the German of | Frederick
Schiller | by | S. T. Coleridge. | London :
| printed for T. N. Longman and O. Rees,
Paternoster Row. | 1800.

[8vo, untrimmed edges, size $8\frac{1}{4} \times 5\frac{1}{2}$, in paper-covered boards
with paper label. Collation : half-title p. [1], blank p. [2], title
p. [3], blank p. [4], "Preface of the Translator" pp. [i]-ii,
advertisement "Plays just published by Longman and Rees"
p. [iii], "Dramatis Personæ" p. [iv], text pp. [1]-214, with
imprint "Printed by G. Woodfall, no. 22 Paternoster Row,
London" at bottom of p. 214, advertisement "In the press . . .
The Death of Wallenstein" p. [215], blank p. [216].]

Coleridge's translation of *Wallenstein* was made in
the spring of 1800, while he was living with Lamb ;
Longman the publisher had received from Schiller
a copy of the play in MS., and from this Coleridge
worked. Lamb's translation of Thekla's song in
act ii, scene 6 (page 89), is preceded by a note by
Coleridge :

I cannot but add here an imitation of this song, with which
the author of "The tale of Rosamund Gray and Blind Margaret"
has favoured me, and which appears to me to have caught the
happiest manner of our old ballads.

The "Song" was printed by Lamb in "John
Woodvil" vol. as "Ballad, from the German," and
in Works, 1818.

The proofs of the book were read by Lamb,
Coleridge being on a visit to Wordsworth at Gras-
mere :

Take no thought about your proof-sheets ; they shall be done as
if Woodfall himself did them. [To Coleridge, 16 April 1800.]

ANTONIO : A Tragedy in Five Acts. By William Godwin. London : printed by Wilks and Taylor, Chancery Lane, for G. G. and J. Robinson, Paternoster Row, 1800.

Produced at Drury Lane, 13 December 1800, with an Epilogue by Lamb ; this tragedy was a dismal failure. At Lamb's request his epilogue was omitted from the printed play. William Godwin, the atheist philosopher, became later on a publisher of children's books ; in 1814 his daughter became Shelley's wife.

We are damn'd ! Not the facetious epilogue could save us. For as the editor of the *Morning Post*, quick-sighted gentleman ! hath this morning truly observed . . . both prologue and epilogue were worthy of accompanying such a piece. [To Manning, 16 December 1800.]

XII

RECREATIONS IN AGRICULTURE, NATURAL HISTORY, ARTS, AND MISCELLANEOUS HISTORY. Edited by Dr. James Anderson ; monthly.

To the number of this periodical for November 1800 Lamb sent three extracts from his play "John Woodvil," printed as "From an unpublished drama by C. Lamb":

Description of a Forest Life
The General Lover
Fragment or Dialogue (The Dying Lover)

—the latter passage was not reprinted by Lamb in "John Woodvil" vol. ; a slightly different version was printed in the *London Magazine*, January 1822.

The editor of this periodical was a friend of Lamb's friend, George Dyer, and this probably explains Lamb's contributing to it.

George brought a Dr. Anderson to see me. The Doctor is a very pleasant old man, a great genius for agriculture, one that ties his breeches-knees with Packthread, and boasts of having had disappointments from ministers. [To Coleridge, 26 August 1800.]

XIII

THE ALBION. 1801.

JULY. Writing Manning in August 1801, Lamb quotes a 6-line Epigram

To Sir James Mackintosh

as having been published in the *Albion* the previous month, and that is all we know of Lamb's contributions to this paper. In his Elia essay on "Old Newspapers" he says this epigram caused the paper's death.

With Coleridge's active encouragement and in emulation of his example, Lamb began to seek an opening in journalism, to add to his income. It should however be remembered that Lamb as early as 1796, when he was 21, calculated the family income as about £180, surely a very fair income a century ago even for the subsistence of four people. Allowing £50 for his sister Mary's pension in a private asylum, Lamb says :

If my father, an old servant maid, and I, can't live and live comfortably on 130*l.* or 120*l.* a year, we ought to burn by slow fires.

Lamb's salary at the India House was £70 in 1796, and £100 in 1801.

He [Coleridge] has lugged me to the brink of engaging to a newspaper, and has suggested to me for a first plan the forgery of a supposed manuscript of Burton the anatomist of melancholy. [To Manning, 17 March 1800. This essay, sent to, and declined by, the *Morning Post*, was printed in "John Woodvil" vol. among the "Curious Fragments."]

Coleridge has left us, to go into the north, on a visit to his god Wordsworth. With him have flown all my splendid prospects of engagement with the *Morning Post*, all my visionary guineas, the deceitful wages of unborn scandal. [To Manning, 5 April 1800.]

For me, nothing new has happened to me, unless that the poor *Albion* died last Saturday of the world's neglect, and with it the fountain of my puns is choked up for ever. [To Manning, August 1801.]

From the *Albion* Lamb passed to the *Chronicle*, and thence to the *Morning Post*.

XIV

THE MORNING CHRONICLE, 1801.

After the collapse of the *Albion*, in his efforts to find literary work, Lamb turned to the *Morning Chronicle*, then and for long the leading Whig paper, edited by James Perry, an Aberdonian, who has been styled, "the Father of English Journalism." He was the first to organise Parliamentary reports systematically, and thereby made his paper a powerful rival of the *Times*. The *Chronicle* was established in 1769, and in 1792 Bellamy, housekeeper of the House of Commons, advanced to Perry and others the capital for its purchase. It was to this Bellamy the dying Pitt referred in his last words: "I think I could eat one of Bellamy's mince pies."

In Southeys letters we learn that Lamb was contributing to the *Chronicle* in the summer of 1801, but as yet none of his contributions have been identified even conjecturally.

The *Albion* is dead—dead as nail in door—and my revenues have died with it; but I am not as a man without hope. I have got a sort of opening to the *Morning Chronicle*!!! Mister Manning, by means of that common dispenser of benevolence, Mister Dyer. I have not seen Perry the editor yet: but I am preparing a specimen. I shall have a difficult job to manage, for you must know that Perry, in common with the great body of

the Whigs, thinks the *Albion* *very low*. I find I must rise a peg or so, be a little more decent and less abusive ; for, to confess the truth, I had arrived to an abominable pitch ; I spared neither age nor sex when my cue was given me. [To Manning, 31 August 1801.]

XV

JOHN WOODVIL | A Tragedy. | By | C. Lamb. | To which are added, | Fragments of Burton, | the author of | The Anatomy of Melancholy. | London : | printed by T. Plummer, Seething Lane ; for G. and J. Robinson, Paternoster-Row. | 1802.

[Small 8vo, untrimmed edges, $6\frac{1}{8} \times 4$, in paper-covered boards, no label. Collation : title p. [i], blank p. [ii, iii], "Characters" p. [iv], text pp. [1]-128.]

The volume contains :

John Woodvil

Ballad, from the German (page 105).

Helen (by Mary Lamb ; reprinted in the Works, 1818, and in *London Magazine*, September 1824, concluding the Elia essay "Blakesmoor in H——shire").

Curious Fragments, i, ii, iii, iv.

Mr. Fuller Russell states (*Notes and Queries*, 1 April 1882) that Lamb told him he lost £25 by this volume. Lamb began writing "John Woodvil" about October 1798, asking both Southey and Charles Lloyd for their criticisms of various passages as they were written. Two passages were sent Southey for his *Anthology*, 1799, but not used. By the end of October following the play was finished. Southey writes from London in 1801 :

Lamb and his sister see us often ; he is printing his play, which will please you by the exquisite beauty of its poetry, and provoke you by the exquisite silliness of its story.

Titled as "Pride's Cure" the play was sent to Kemble in December 1799, and refused by him twelve months later. The critics gave the published play drastic condemnation.

There is in existence, in the possession of an American collector, a MS. copy of the play in its original form, made by Lamb and his sister for Manning. This MS. contains a number of passages cancelled from the printed play. The MS. is fully described, and all the variations between it and the printed play given, by Mr. Dykes Campbell, in the *Athenaeum*, 31 October and 14 November 1891.

The "Ballad, from the German" was written for and incorporated in Coleridge's *Wallenstein* [No. XI]; printed by Lamb in Works, 1818.

The "Curious Fragments" were begun at Cole-ridge's suggestion for the *Morning Post*, but declined by Stuart, the editor. Burton's *Anatomy* was a favourite book with Lamb, and no doubt he had particular pleasure in writing these imitations of the old philosopher. When reprinted in the Works, 1818, No. iii—"A Concept of Diabolical Possession" (poem)—was omitted, and printed separately as "Hypochondriacus," slightly altered; No. iv was printed as No. iii, a brief paragraph at the end being omitted, and the concluding poem being printed separately as "A Ballad, noting the difference of Rich and Poor," almost unchanged.

XVI

MORNING POST. 1802.

Founded in 1772, the *Morning Post*, after a strenuous existence under the editorship of the notorious Parson Bates, was acquired in 1795 by Daniel and James Stuart for £600, and sold by them in September 1803, for £25,000, when James

established the *Courier* as an advanced Liberal evening paper. During Stuart's proprietorship Cole-ridge was chief political writer to the *Post*, and made repeated efforts to obtain an opening for Lamb on the staff, without success until 1802. In his Elia essay on "Newspapers Thirty-five Years Ago" Lamb speaks of passing from the *Morning Post* to the *Albion*, but this was a failure of memory.

JANUARY 4.

Grand State Bed

Two paragraphs on a new state bed for the Lord Mayor at the Mansion House. Also an article on

G. F. Cooke in *Richard the Third*

never reprinted by Lamb. Lamb wrote several dramatic criticisms for the *Post*, but, as Mr. Dykes Campbell says (*Athenaeum*, 4 August 1888), abandoned the work because he could not write his criticism the night of the performance for next morning's paper. He tried to do so once (which Mr. Dykes Campbell conjectures on 9 January), when was printed a criticism of Cooke in *Lear* at Covent Garden. The article is reprinted in *Athenaeum*, 1888, and by Mr. Macdonald.

JANUARY 6.

Fable for Twelfth Day

Article of about 500 words, attributed to Lamb and first reprinted by Mr. Lucas. Contains also a metrical tale

Dick Strype

reprinted in *Athenaeum*, 23 July 1904, by Mr. Potts, who identified it as Lamb's from a reference in a letter to Rickman, 14 January 1802:

My editor uniformly rejects all that I do considerable in length. I shall only do paragraphs, with now and then a slight poem such as "Dick Strype" if you read it, which was but a long Epigram.

In Hone's *Table Book*, 1827 (col. 185, vol. ii), is an article of about 1100 words,

Mr. Ephraim Wagstaff, His Wife and His Pipe
which is practically a prose version of "Dick Strype."
Mr. Dykes Campbell identified this as by Lamb.

JANUARY 8. Two 4-line epigrams,
Twelfth-night Characters

FEBRUARY 1.
The Londoner

Republished in vol. ii of Works, 1818, as one of the "Letters under assumed Signatures, published in *The Reflector*." The letter, however, was never published in *The Reflector*, and the text of 1802 differs considerably from that of 1818.

In his essay on "Old Newspapers" Lamb speaks of having written some paragraphs on pink stockings in October 1803; these cannot now be identified, but Mr. Lucas (ii, 441) reprints eight brief paragraphs on this subject, which may be by Lamb, published in the *Morning Post* in October-December 1803. From a letter of Mary Lamb to Sarah Stoddart we know that Lamb had definitely ceased writing for the *Post* in the early spring of 1804. Without doubt a number of his contributions to the paper are now—happily?—quite irrecoverable.

I have given up two guineas a week at the *Post*, and regained my health and spirits, which were upon the wane. I grew sick, and Stuart unsatisfied. [To Manning, 15 Feby. 1802.]

In the *Gentleman's Magazine* (1838) Stuart thus refers to his business relations with Lamb:

As for good Charles Lamb I never could make anything out of his writings. Coleridge often and repeatedly pressed me to settle him on a salary, and often and repeatedly did I try; but it would not do. Of politics he knew nothing; they were out of his line of reading and thought; and his drollery was vapid, when given in short paragraphs fit for a newspaper.

From September 1803 to February 1804 Lamb was writing regularly in the *Post*, but none of his contributions has been identified as yet.

XVII

THE MORNING POST. 1804.

FEBRUARY 7. Contains 9-line

Epitaph on a Young Lady who lived neglected
and died obscure.

Written on a Mary Druitt, who died in 1801 of consumption in her nineteenth year. The epitaph was not used for her gravestone, and seems to have been written by Lamb at the request of his friend Rickman.

Charles has lost the newspaper; but what we dreaded as an evil has proved a great blessing, for we have both strangely recovered our health and spirits since this happened; and I hope, when I write next, I shall be able to tell you Charles has begun something which will produce a little money; for it is not well to be *very poor*—which we certainly are at this present writing. [Mary Lamb to Sarah Stoddart, March 1804.]

I have done nothing since the beginning of last year, when I lost my newspaper job, and having had a long idleness I must do something, or we shall get *very poor*. Sometimes I think of a farce—but hitherto all schemes have gone off,—an idle brag or two of an evening vapouring out of a pipe, and going off in the morning. [To Wordsworth, 28 September 1805.]

In this letter is the first suggestion of “Mr. H——,” produced at Drury Lane in 1806.

XVIII

THE | KING AND QUEEN | OF | HEARTS :
with the Rogueries of the | Knave,
who stole away the Queen's Pies. | Illus-

trated in | Fifteen Elegant Engravings. | London : | Printed for Thomas Hodgkins, at the Juvenile Library, | Hanway-Street, (opposite Soho-Square), Oxford Street | and to be had of all Booksellers. | 1806 | Price 1s. Plain, or 1s. 6d. Coloured.

[Small 4to, trimmed edges, size $5\frac{1}{2} \times 3\frac{1}{8}$, in dull yellowish paste-down paper cover. Collation: 4 signatures of 4 leaves each, printed on one side only, first and third leaves on recto and second and fourth, of each signature, on verso only. On verso of first leaf is an engraved title-page: The King | and | Queen of Hearts | [Engraved design showing crown, bottle, pipes, sceptre, etc.] | showing how notably | the Queen made her Tarts, | and how scurvy the Knave stole them away | with other particulars belonging thereto | Printed for Thos. Hodgkins, Hanway Street, Novr. 18, 1805. The paste-down paper cover varied in colour, yellow, blue, etc.]

To Mr. Lucas belongs the credit of the identification of this little toy book as Lamb's work. While writing Wordsworth on Feby. 1, 1806, Lamb sends a parcel of books, among them being: "A Paraphrase on the King and Queen of Hearts, of which I, being the author, beg Mr. Johnny Wordsworth's acceptance and opinion." It was the first of "The Copperplate Series" of children's toy books.

The booklet is engraved throughout on copper, only the outer cover title being printed from type. The engraved title gives the date as "Novr. 18, 1805," but the three copies at present known are dated on the type title 1806, 1808, and 1809 respectively. The engraved pages are identical in each, being probably all printed at the same time, and bound up with varying covers according to trade requirements. The 1809 copy has the substituted imprint on the type title of "M. J. Godwin & Co."

William Godwin set up as a children's bookseller in 1805, but owing to his agnostic and other heretical opinions dared not trade under his own name. That

of Thomas Hodgkins seems to have been at first substituted, and afterwards that of Godwin's second wife, Mary J. Godwin, when the business was transferred to Skinner Street, Snowhill. Skinner Street occupied that part of Holborn Hill from the end of Newgate Street to where the Viaduct now spans Farringdon Street. It wholly disappeared when the Viaduct was built.

William Godwin was father-in-law of Shelley. Notwithstanding his altruistic opinions, he was far from an estimable character, and Trelawny, in his *Records*, refers in plain language to the way Godwin sponged on his wealthy son-in-law. It is perhaps not strange Lamb, on his side, soon tired of the friendship, though cheerfully assisting in the many efforts to pay Godwin's debts.

Except for its extreme rarity this little booklet is of insignificant interest. It is of no literary value whatever, being evidently done by Lamb as a good-natured aid to Godwin's new enterprise. The copy discovered by Mr. Lucas is dated 1809, and sold at Sotheby's on 19 March 1902 for £222. Of this copy a fac-simile reprint was issued by Messrs. Methuen, with an accompanying bibliographical essay by Mr. Lucas. A few weeks later another copy was discovered, dated 1806, title slightly defective, and was sold at Sotheby's on 5 June 1902 for £240. Both these copies went to America. On November 1902 another copy, dated 1808, was sold at Puttick's for £155; this copy was in perfect condition.

XIX

TALES | FROM | SHAKESPEAR. | Designed
| For the use of Young Persons. | By
Charles Lamb. | Embellished with Copper-
plates. | In Two Volumes. | Vol. I [II]

London : Printed for Thomas Hodgkins,
at the Juvenile Library, Hanway Street
(opposite Soho Square), | Oxford Street ;
and to be had of all | Booksellers. | 1807.

[2 vols., 12mo, untrimmed edges, size $7\frac{1}{2} \times 4\frac{1}{2}$, in paper-covered boards, with label "Shakespear | Tales | Vol. I [II] | 8s." The engraved plates in the volume, were printed two on the same copperplate, with a dividing rule, the printed engravings being cut apart with scissors. A second edition of the vols. was published in 1809 and a third in 1810.

Collation of Vol. I : title p. [i], blank p. [ii], preface pp. [iii]-ix, blank p. x; "Contents | of | The First Volume" p. [xi], blank p. [xii], text pp. [1]-235, imprint "T. Davison, | Printer | Whitefriars," p. [236]. In some copies—earlier issues?—p. [236] is blank. Other copies have two leaves of advertisements inserted at end, forming pp. [237-40], these copies being seemingly bound up after the first supply, as the address of the "Juvenile Library" is given as "41 Skinner Street." The ten separately printed plates are inserted facing : title, and pp. 22, 43, 63, 86, 116, 140, 164, 188, 215. Collation of Vol. II : Title p. [i], imprint, "Printed by T. Davison, Whitefriars," p. [ii], "Contents | of | the Second Volume," p. [iii], blank p. [iv], text pp. [1]-261, advertisement "New Books for Children," pp. [262-64], with imprint "Printed by T. Davison | Whitefriars" at bottom of p. [264]. Ten separately printed plates facing : title, and pp. 24, 44, 70, 97, 121, 145, 177, 206, 231.]

The plates were engraved by Blake from designs by Mulready ; each has page number in upper right-hand corner, and title engraved below the plate.

A number of the "Tales" were separately published by Godwin, with different plates, coloured, and were advertised by him : "A specimen of these 'Tales' is just published, in eight single numbers, each number being adorned with three plates, beautifully coloured, price sixpence. The remainder will speedily follow." The three plates accompanying these separate Tales are different from those in the volumes, and are presumed to be Blake's work. Copies are in existence with these plates plain ; others with the plates coloured. Each offprint has a separate title-page, dated 1807.

These separately issued Tales are perhaps the actual

first issue. Writing Sarah Stoddart in June 1806, Mary Lamb says, "My *Tales* are to be published in separate story books, I mean, in single stories, like the children's little shilling books; . . . one will be published very soon and then you shall have it all in print."

The writing of the Tales was a commission by Mrs. Godwin to Mary Lamb, and seems to have been her first serious literary work. Of the twenty Tales, Lamb wrote six: Lear, Macbeth, Timon of Athens, Romeo, Hamlet, and Othello; the preface being partly written by him. The twenty illustrations are thus anathematised by Lamb in a letter to Wordsworth (the "Bad Baby" is Mary Lamb's name for Mrs. Godwin).

You will forgive the plates, when I tell you they were left to the direction of Godwin, who left the choice of subjects to the Bad Baby, who from mischief (I suppose) has chosen one from damn'd beastly vulgarity (vide "Merch. Veniee") where no atom of authority was in the tale to justify it—to another has given a name which exists not in the tale, Nic Bottom, and which she thought would be funny. . . . Suffice it, to save our taste and damn our folly, that we left it all to a friend W. G. . . . Godwin told my sister that the Baby chose the subjects: a fact in taste. [29 January 1807.]

The Tales were very successful—the first gleam of encouragement in Lamb's career as an author—the second edition following in 1809, with certain verbal alterations. This edition was issued in two forms, with the plates as in the first edition, and with a frontispiece engraving of Shakespeare and no plates, and an "Advertisement to the Second Edition" stating that an edition is published without the plates, in deference to a wish of the public, as the Tales were generally considered more suitable for young ladies than for children, as originally intended. "N.B.—A few copies have been worked off on the plan of the former impression, for the use of those who rather coincide in the original conception of the writer, than in the opinions above stated." This preface, evidently by Godwin, was omitted in later editions.

Remembering Mary Lamb's history, and the terrible death of her mother at her hand during an attack of insanity—it is evident why her name was not put on the title-page. But why Charles Lamb's was put is not so clear; the book was a commission to Mary, and was two-thirds her work. But Mary Lamb's name was not attached to any of her literary work, and it is only within recent years that the full extent of that work has become known.

XX

FAULKENER : | A | Tragedy, | as it is performed | at | The Theatre Royal, Drury Lane. | By William Godwin. | London: | Printed for Richard Phillips, 6, Bridge Street, | Black-Friars, | By Richard Taylor & Co. Shoe Lane. | 1807.

[8vo, untrimmed edges, size 8 x 5, issued as stitched pamphlet, probably without cover. Collation: half-title p. [i]; blank p. [ii]; title p. [iii]; blank p. [iv]; "Preface" pp. [v]-vi; "Prologue. | By Mr. Charles Lamb" p. [vii]; "Characters of the Play" p. [viii]; text pp. [1]-76; "Epilogue. | Spoken by Mrs. H. Siddons" pp. [77]-78; "Another Epilogue" pp. [79]-80; imprint "W. Flint, Printer, | Old Bailey," at foot of page 80. (Note, however, printer's imprint on title.)]

This was Godwin's second or third attempt at play-writing; produced at Drury Lane on 16 Decem. 1807, it ran only a few nights. It had been begun six years earlier, and finished in 1804. On 16 October 1801, Southey wrote to Coleridge:

Godwin, having had a second tragedy rejected, has filched a story from one of De Foe's novels for a third, and begged hints of Lamb.

The play is founded on De Foe's "Roxana." Lamb declared, "De Foe was always my darling"; see also "Ode to the Treadmill" (New Times, 1825) and

Wilson's "Life and Times of De Foe," 1830
[No. LXXVII].

Godwin's next Tragedy will probably be damned the latter end of next week. Charles has written the Prologue. Prologues and Epilogues will be his death. [Mary Lamb to Sarah Stoddart, October 1807.]

XXI

THE | CARE-KILLER ; | or, | A happy
Knack | of | Spending an Evening | with-
out Company ; | Being a valuable collec-
tion of | Pleasing Tales, | Whimsical
Anecdotes, Original Witticisms, | Brilliant
Flashes, | and | Good Things. | Collected,
Selected, and Nothing of Importance
Neglected | By Jonathan Jolly, Esq. |
Fellow of the Royal Society of Attic Wits. |
London. | Sold by J. Coxhead, 420, Strand ;
J. Godwin, 14, | Brook Street, Holborn ;
T. Kaygill, 32, | Windmill-Street, Totten-
ham-Court-Road ; | and T. Broom, 154
Drury Lane | opposite Long Acre |
price Sixpence.

[Small 12mo, size of trimmed leaf $5\frac{1}{2} \times 3\frac{1}{4}$, issued in pamphlet form with paper cover. Collation: blank p. [1]; engraving, with inscription "Margate Fly" at top and "Bow, wow, wow. Page" at bottom p. [2]; title p. [i]; imprint "W. Glindon, Printer, | Rupert Street" p. [ii]; "Preface" pp. [iii]-iv; text pp. [5]-54.

Contains on pp. 9-10 "Prologue to Mr. H—— a Farce, performed one Night at Drury-Lane Theatre. but afterwards withdrawn." Lamb's play "Mr. H——" was performed for one night only on

10 December 1806, but not seemingly printed until 1813, in Philadelphia.

XXII

TIME'S A TELL-TALE: | A Comedy, | in Five Acts, | as performed at the | Theatre Royal, Drury Lane. | [Two-line quotation from the *Iliad*] | By Henry Siddons. | London: | Printed for Longman, Hurst, Rees, and Orme, | Paternoster - Row. | 1807.

[8vo, untrimmed edges, size $9 \times 5\frac{3}{4}$, in plain blue paper covers. Collation: half-title p. [i]; imprint "H. Bayer, Printer, Bridge Street, Blackfriars," p. [ii]; title p. [iii]; blank p. [iv]; "To the Reader," pp. [v]-vi; "Prologue," p. [vii]; "Dramatis Personæ," p. [viii]; text pp. [1]-67; blank p. [68]; "Epilogue to Time's a Tell-Tale, written by C. Lamb, Esq.," pp. [69-70]; imprint at bottom of p. [70] as on p. [ii]; advertisement "A | New British Theatre," pp. [71, 72].]

This play was written by Henry Siddons, son of the great Mrs. Siddons, to whom one of Lamb's first sonnets was addressed. The Epilogue by Lamb was never reprinted by him, and it was received so badly by the audience on the first night the play was presented that on the next night another was recited in its place.

XXIII

SPECIMENS | OF | ENGLISH DRAMATIC POETS, | WHO LIVED | ABOUT THE TIME OF SHAKSPEARE: | with Notes. | By Charles Lamb. | London: | Printed for Longman, Hurst, Rees, and Orme, | Paternoster-Row. | 1808.!

[8vo, untrimmed edges, size $7\frac{3}{4} \times 5$, in paper-covered boards, with label, "Lamb's Specimens [of] English [Dramatic Poets]." Collation: half-title p. [i]; blank p. [ii]; title p. [iii]; imprint, "J. M'Creery, Printer, [at] Black-Horse Court, Fleet Street," p. [iv]; "Preface" pp. [v]-vii; blank p. [viii]; "Table of Reference [to the Extracts]," pp. [ix]-xii; text pp. [1]-484, with at bottom same imprint as p. [io].

To Lamb the credit may be fairly accorded of being the discoverer of the old English dramatists. When the volume of "Specimens" was commissioned by Longman, the Elizabethan and Jacobean dramatists were entirely forgotten, and as Canon Ainger says, "The revived study of the old English dramatists—other than Shakespeare—dates from this publication."

The story of the inception of the *Specimens* was told at length by Mr. Dykes Campell in the *Athenaeum*, 25 August 1894. Lamb began the study of the old dramatists at least as early as 1796, copying out in extract books passages that took his fancy. His studies were interrupted by the tragedy of his mother's death at the hand of his sister Mary in September of that year, and he wrote Coleridge in December: "I burned all my own verses, all my book of extracts from Beaumont and Fletcher, and a thousand sources." In 1797 he had resumed work, and with Coleridge, Southey, and Wordsworth shared his enthusiasm for the old dramatists. In June 1804 Southey, wishing to assist Lamb, proposed to Longman that he should prepare a volume of extracts from the old poets, writing Coleridge that though his name should stand on the title-page, "Lamb shall take the job and the emolument—for whom in fact I invented it, being a fit thing to be done and he the man fit to do it." Southey's benevolent project fell through, but out of it some arrangement seems ultimately to have arisen by which the volume of Specimens from the Dramatists was commissioned by Messrs. Longman. Writing Manning, Lamb says:

"Longman is to print it, and be at all the expense and risk, and I am to share the profits after all deductions, i.e. a year or

two hence I must pocket what they please to tell me is due to me. But the book is such as I am glad there should be."

The book received scant notice in the Reviews of the time, and seems to have sold slowly. In 1813 Mr. Bumpus bought the unsold remainder sheets from Longman, and re-issued the volume with a new title-page, as "Second edition."

In 1830 a proposal came from Mr. John Murray to issue a new edition of the *Specimens*: Lamb approved of the idea, but nothing came of it.

In truth I am not in spirits at present to see Mr. Murray on such a business; but pray offer him my acknowledgments and an assurance that I should like at least one of his propositions, as I have so much additional matter for the SPECIMENS, as might make two volumes in all, or ONE (new edition) omitting such better known authors as Beaumont and Fletcher, Jonson, etc. [To William Ayrton, 14 March 1830.]

In 1835, however, Moxon issued a new edition in two volumes, the second volume consisting of the "Extracts from the Garrick Plays" contributed by Lamb to Hone's *Table Book* in 1827.

XXIV

ADVENTURES | OF | ULYSSES. | By
Charles Lamb. | London: | Printed by T.
Davison, Whitefriars, | For the Juvenile
Library, No. 41, Skinner- | Street, Snow-
Hill. | 1808.

[12mo, untrimmed edges, size $7\frac{1}{2} \times 4\frac{1}{2}$ in, in paper-covered boards, with label, "Adventures of Ulysses." Collation: title p. [i]; blank p. [ii]; "Preface" pp. [iii]-iv; "Contents" pp. [v]-vi; text pp. [1]-203, with advertisement of "Tales of Shakespear" at bottom of p. 203; advertisement, "Books Published at No. 41 Skinner St., with imprint at bottom, "T. Davison, Printer, Whitefriars," p. [204]. Frontispiece and engraved title by C. Heath after H. Corbould, separately printed; on frontispiece,

"Published at Skinner Street June 6 1808"; and imprint on engraved title: "London | Published at the Juvenile Library | 41 Skinner Street."]

A second edition was published in 1819.

This is Lamb's third publication through the Godwins; probably he found the children's books the only remunerative literary work he had done so far. Writing Manning in February 1808, he describes the "Adventures" as

intended to be an introduction to the reading of Telemachus! it is done out of the *Odyssey*, not from the Greek. I would not mislead you: nor yet from Pope's *Odyssey*, but from an older translation of one Chapman. The "Shakespeare Tales" suggested the doing it.

XXV

MRS. LEICESTER'S SCHOOL: | or, | The History | of | Several Young Ladies, | Related by themselves. | London: | Printed for M. J. Godwin, at the Juvenile | Library, No. 41, Skinner-Street. | 1809.

[12mo, untrimmed edges, size $7\frac{1}{2} \times 4\frac{1}{2}$, in paper-covered boards, with label, "Mrs. Leicester's | School." Collation: engraved frontispiece facing title; title p. [1]; imprint, "Printed by Richard Taylor & Co., Shoe Lane," p. [2]; "Contents" p. [3]; blank p. [4]; "Dedication. | To | The Young Ladies at Amwell School," signed "M. B." pp. [i]–viii; text pp. [9]–179; advertisement, "This day are published . . . Tales from Shakespear," with imprint at bottom, "Printed by Richard Taylor & Co., Shoe Lane," p. [180]; advertisements, "New Books for Children," etc. pp. [181–184], with imprint, "T. Davison, Printer, Whitefriars," at bottom of p. [184]; (These 4 pp. seemingly inserted only in some copies.)]

Published about Christmas, 1808. Of the ten stories, three were by Lamb, as stated to Bernard Barton in 1824:

My sister's part in the 'Leicester School' (about two-thirds) was purely her own; as it was (to the same quantity) in the

“Shakespeare Tales” which bear my name. I wrote only the “Witch Aunt”; the “First Time of Going to Church”; and the final story, about “A Little Indian Girl in a Ship” (“The Sea Voyage”).

These three stories are the seventh, ninth, and tenth; the others being: The Sailor Uncle, The Farm-House, The Changeling, The Father’s Wedding-Day, The Young Mahometess, Visit to the Cousins, The Merchant’s Daughter. The Dedication is signed “M. B.” fictitious initials of one of the teachers in supposed school. The *second* edition is also dated 1809, and was issued about June in that year; the ninth edition was issued in 1825. In the second and succeeding editions the order of the stories was changed. In the eighth edition (1823) there is a preface signed “The Author,” but this Mr. Lucas conjectures to be by Mrs. Godwin.

“Mrs. Leicester’s School” is considered by many critics a perfect work. Landor was enthusiastic, in his usual Boythorn style; but Coleridge was almost as sure of its immortality:

The time will come when this little volume of my dear and well-nigh oldest friend, Mary Lamb, will be not only enjoyed but acknowledged as a rich jewel in the treasury of our permanent English literature.

XXVI

POETRY | FOR | CHILDREN, | entirely
original. By the author of | “Mrs.
Leicester’s School.” | In two Volumes. |
Vol. I [II] | London: | Printed for M. J.
Godwin, | at the Juvenile Library, No. 41,
Skinner Street. | 1809.

[12mo, f’cap, trimmed edges, size 5 $\frac{1}{2}$ x 3 $\frac{1}{2}$, in paper-covered boards with leather backs, lettered lengthwise “Leicester’s Poetry”; the paper has water-mark “1808.”

Vol. I. Collation : Frontispiece, facing, title p. [i]; imprint, "Mercier and Shervet, Printers, | No. 32, Little Bartholomew Close, London," p. [ii]; "Contents | of the | First Volume," pp. [iii]-iv; text pp. [i]-103, with imprint at foot of p. 103 as on p. [ii]; advertisement, "Books published by J. M. Godwin," etc. p. [104].

Vol. II. Collation : Frontispiece, facing, title p. [i]; imprint, "Mercier and Shervet, Printers, | No. 32, Little Bartholomew Close, London," p. [ii]; "Contents | of the | Second Volume," pp. [iii]-iv; text pp. [i]-104, with imprint at bottom of p. 104, "Printed by Mercier & Chervet, | No. 32, Little Bartholomew Close, London."]

All trace of "Poetry for Children" had been lost until 1877, when a copy was discovered in Australia and reprinted by Mr. R. H. Shepherd; since then other copies have been discovered, but the volumes are exceedingly scarce, and only some half dozen have been traced; one perfect, and also an imperfect copy, in the Rowfant Library; a perfect copy sold for £35 in the Leicester Sale at Sotheby's, November 1888; a perfect copy advertised by Pickering & Chatto in 1890 at £48, sold at Daly Sale in New York in 1900 for \$2250; copy without titles sold at Sotheby's in 1891 for £11, 10s., bought by late A. W. Tuer, at the sale of whose library in July 1900 a copy wanting frontispiece, title, and contents, Vol. I, sold for £81; copy in possession of Mr. E. D. Church, perfect; imperfect copy in possession of Mr. A. J. Moyan; perfect copy in possession of Mr. F. R. Halsey; copy in the possession of late Canon Ainger; copy of Vol. II offered by a bookseller in 1900 at £20.

Only one edition was issued, the publisher evidently preferring to incorporate the volumes in "The | First Book | of | Poetry, | for the use of Schools, | intended as reading lessons for the younger | classes | by W. F. Mylins," issued in 1811. In this volume 22 pieces from the "Poetry for Children" were reprinted, and one other 24-line poem (on pp. 19-20), "A Birthday Thought," signed "M. L." In later editions this was changed to "C. L."

Of the "Poetry for Children"—another commission

from Godwin—Mary Lamb wrote about two-thirds and Charles Lamb one-third of the 84 poems. Writing Coleridge in June 1809, Lamb says:

Our little poems are but humble, but they have no name. You must read them, remembering they were task work ; and perhaps you will admire the number of subjects, all of children, picked out by an old Bachelor and an old Maid. Many parents would not have found so many.

In a letter to Robert Lloyd (1809), Lamb says the poem "The Beggar Man" is by his brother John.

An edition of "Poetry for Children" was issued in Boston in 1812, in one vol. ; this also is exceedingly rare, only three or four copies being known.

Mr. Lucas is of opinion that a new edition of the "Poetry" was issued by Moxon about 1833. In 1827 Lamb wrote Barton that he had no copy of the "Poetry," as he had neglected to keep one, and one was not now to be had for love or money ; in 1831 he writes Moxon, "Send me a copy or two of the Album Verses, and the Juvenile Poetry if bound" ; and then, writing Mrs. Norris in 1833, he sends her a copy of the "Poetry," remarking on its rarity. Further, Mr. Locker Lampson had in his library at Rowfant some loose sheets of the *Poetry*, arranged ready for the binder ; these had been acquired from Mrs. Moxon, widow of the publisher. Altogether an interesting question that will probably ultimately be settled, on the assumption that Moxon had bought up some sheets of Godwin's edition, and bound them.

A facsimile of "Poetry for Children" was issued by Mr. Andrew Tuer.

In 1810 was published by Harris, St. Paul's Churchyard, 12mo, "Poetical Beauties of Modern Writers," containing poems selected from Coleridge, C. Lloyd, and Charles Lamb.

A man in the India House has resigned, by which Charles will get twenty pounds a year ; and White has prevailed on him to write some more lottery puffs. If that ends in smoke, the

twenty pounds is a 'sure card, and has made us very joyful.
[Mary Lamb to Sarah Stoddart, 7 Nov. 1809.]

White, author of "Falstaff's Letters" [No. III], had started an advertising business, still existing. No trace remains of the lottery puffs written for him by Lamb.

XXVII

PRINCE DORUS: | or, | Flattery put out of Countenance. | A poetical version of an Ancient Tale, | illustrated with a series of elegant engravings. | London: | printed for M. J. Godwin | at the Juvenile Library, No. 41, Skinner Street; | and to be had of all Booksellers and Toymen in the | United Kingdom. | 1811.

[16mo, size 5 $\frac{1}{2}$ x 4 $\frac{1}{2}$. Collation: title p. [1]; imprint, "London: Printed by B. M'Millan, | Bow Street, | Covent Garden," p. [2]; text pp. [3]-31, the imprint, as on p. [2], being repeated at foot of page 31; blank p. [32]; 8 plates with titles separately printed, inserted facing: title and pp. 6, 7, 10, 19, 21, 23, 29, 31.

There are two issues of the first edition, and of these it is uncertain which is the first. One is issued in blue-grey paper covers, with a cut of Prince Dorus and the Old Fairy on the first page, and the fourth page blank, the title-page being as above. The other issue is in yellow paper covers, with the cut of Prince Dorus and the Old Fairy on the fourth page, and on the first page a title in type enclosed in a border: Prince Dorus; | or | Flattery Put out of | Countenance. | A Poetical Version of an Ancient Tale. : Illustrated with | A series of Elegant Engravings. | Price 2s. 6d. Coloured, or 1s. 6d. Plain. | London | Printed for M. J. Godwin, | At the Juvenile

Library, 41, Skinner Street ; | And to be had of all Booksellers and Toymen | throughout the United Kingdom. Another edition was issued in 1818, with title so dated, and with minor variations in text: page 2, (1811) heading "Prince Dorus" in type $\frac{3}{16}$ of an inch high ; (1818) heading, only minute fraction over $\frac{1}{8}$ in height ; page 9, second line from bottom ends, (1811) "gone," (1818) "gone" ; page 13, second line from bottom (1811) "th' unwelcome," (1818) "the unwelcome" ; page 26, second line ends, (1811) "breeding ;" (1818) "breeding," ; page 28, second line ends, (1811) "nose ;" (1818) "Nose ;". The cover of 1818 edition is yellow-brown, with type-title line for line with second variety of 1811, except that instead of "Price 2s. 6d. Coloured, or 1s. 6d. Plain", it reads "Price 1s. 6d. Coloured, or 1s. Plain." ; and there is no cut of Prince Dorus and the Old Fairy, the last page of cover containing instead Advertisement of Godwin's.

There is no clear direct proof that this little book is by Lamb. Perhaps the only evidence on the point is an entry in Crabb Robinson's diary (15 May 1811) : "A very pleasant call on Charles and Mary Lamb. Read his version of *Prince Dorus*, the Long-nosed King ; and another entry in the same year :

C. Lamb wrote this year for children a version of the Nursery Tale of Prince Dorus. I mention this, because it is not in his collected works and like two vols. of Poems for children likely to be lost.

It is, however, quite impossible that this latter entry is correctly dated, or was made at the date it bears,— Lamb had no "Collected works" in 1811, nor were the "Poems for Children" lost then ; they had been published only two years earlier.

A facsimile edition of "Prince Dorus" was issued by Mr. Andrew Tuer in 1889 ; priced usually about 5s. A facsimile was also issued by the Nottingham Sette of Odde Volumes.

XXVIII

BEAUTY | AND | THE BEAST: | or A
 rough outside with a | gentle heart. A
 Poetical Version of an Ancient Tale |
 illustrated with | a series of elegant en-
 gravings. | And Beauty's Song at her
 Spinning Wheel, | Set to Music by M^r
 Whitaker. | London: | Printed for M. J.
 Godwin, | at the Juvenile Library, 41,
 Skinner Street | And to be had of all
 Booksellers and Toymen | throughout the
 United Kingdom. | Price 5s. 6d. Coloured
 or 3s. 6d. Plain | [n.d. ? 1811].

[16mo, size 5 $\frac{1}{2}$ x 4 $\frac{1}{4}$, in stiff grey paper boards, with roan back (some lettered up back "Beauty and the Beast"). Collation: title p. [i]; blank p. [ii]; text pp. [1]-32; imprint, "London: Printed by B. M'Millan, | Bow Street, Covent Garden," at bottom of page 32; 8 plates separately printed face title and pp. 4, 11, 16, 19, 21, 28, 29; and engraved folding sheet of music, one leaf first page headed "Beauty Song. | Composed by Mr. Whitaker," and p. 2 headed "Second Verse."]

There are two issues of the first edition, the type being specially set for each, with consequent minor variations: Page 7, line 11, "surprise," "surprize,"; page 11, line 9, "pull'd—" "pull'd,—"; page 12, line 7, "lord," "Lord,"; page 17, line 4, "journey'd," "Journied"; page 18, line 2, "lay,—" "lay.—"; line 11, "Father's" "father's" "Heaven!" "heaven!" and four others. To differentiate these two printings they have been designated the "surprise" and "surprize" editions.

The "surprise" edition has three further distinguishing marks: the paper on which the text is printed has no water-mark; page 1 of cover has

title in type almost identical with title-page, but with type border exactly same as cover of "Prince Dorus"; on page 4 of cover is rough wood-cut titled "Go, Be a Beast! | Homer."

The "surprise" edition has the cut "Go, Be a Beast! Homer" on page 1 of cover, and page 4 of cover is blank; on page 11 is signature mark "B 6"; the text paper between pp. 3 and 4 is water-marked "1810"; the title is: "Beauty | and | The Beast: | or, | A rough outside with a | gentle heart. | A Poetical Version of an Ancient Tale. | Illustrated with | A Series of Engravings."; | the remainder as in the other editions. Another edition of this issue has the cut on page 4 of cover, and on page 1 of cover title similar to title-page enclosed in border, but with date "1813." The sheet of music in this edition is on two separate leaves printed on one side of paper only.

There is no evidence, direct or indirect, that Lamb wrote this book. It is, however, generally accepted as his. Godwin applied to Wordsworth to write a poetical paraphrase of the old tale; Wordsworth declined the suggestions rather stiffly, and referred Godwin to William Taylor of Norwich, who had versified "Blue Beard" some years before. Though the critics are divided on the subject, the little book is accepted by collectors as by Lamb, and valued accordingly.

In a bookseller's catalogue in 1904 there was advertised: "Beauty and the Beast, a Tale for the Nursery, illustrated with 2 (should be 3) curious coloured plates, 12mo, original marble paper wrappers. B. Tabart at the Juvenile Library, 1808." I have traced this item nowhere else; is it the actual first edition of Lamb's Tale, or is it an entirely different book from another hand? Again, in 1902, the same bookseller advertised a copy of *The Adventures of Telemachus*, with the imprint "B. Tabart, 1807." There seem, therefore, to have been four different imprints to Godwin's works: first,

"Thomas Hodgkins" (1806 and 1807); second, "B. Tabart" (1807-8); third, "Printed by — For the Juvenile Library" (1808); fourth, "Printed for M. J. Godwin" (1809).

A unique copy of "Beauty and the Beast" was sold at Sotheby's in 1897 for £52. It was enclosed in a paper case on which was printed the title, with a woodcut, and on the reverse is an advertisement of the Work and of "Prince Dorus." It was without the sheet of music.

XXIX

THE REFLECTOR; a Quarterly Magazine,
conducted by the Editor of *The Examiner*,
1811-2.

First number dated October 1810; fourth and last dated December 1812. This magazine was projected by John Hunt, Leigh Hunt's brother, and issued irregularly for four numbers only. Leigh Hunt edited the venture, and beat up contributors among the old scholars of Christ's Hospital. Probably the contributions were gratuitous; any way, Lamb, being given a free hand, responded generously to Hunt's requests. The venture was a failure.

Leigh Hunt, the Skimpole of *Bleak House*, remained a friend of Lamb's until his death. Notwithstanding all that is told against Hunt, there must have been something estimable in the man who was the friend of Lamb, Shelley, Byron, Carlyle, and Dickens. But of his money dealings with friends, and especially with Shelley, the *Bleak House* portrait is perhaps less than the truth.

No. 2. On the Danger of Confounding Moral with Personal Deformity. (Reprinted in Works, 1818.)

On the Inconveniences resulting from being Hanged. (Reprinted in Works, 1818.)

On the Probable Effects of the Gunpowder Treason. (Signed "Speculator"; incorporated in article "Guy Faux" in *London Magazine*, November 1823.)

On the Ambiguities arising from Proper Names. (Not reprinted by Lamb.)

No. 3. On the Genius and Character of Hogarth. (Reprinted in Works, 1818; reprinted also in Nichol's *Works of Hogarth*, 1817.)

On the Custom of Hissing at Theatres. (Not reprinted by Lamb.)

On Burial Societies; and the Character of an Undertaker. (Reprinted in Works, 1818, also partly in *The Yellow Dwarf*, 17 January 1818.)

No. 4. Specimens from the Writings of Fuller. (Reprinted in Works, 1818.)

Hospita on the Immoderate Indulgence of the Pleasures of the Palate. (Reprinted in Works, 1818.)

Edax on Appetite. (Reprinted in Works, 1818.)

The Good Clerk. (Not reprinted by Lamb; reprinted in Hone's *Table Book*, 1827, followed by a series of extracts from Mandeville and De Foe.)

Theatralia, No. 1. On Garrick and Acting; and the Plays of Shakespeare considered with reference to their fitness for Stage Representation. (Reprinted in Works, 1818, as "On the Tragedies of Shakespeare.")

A Bachelor's Complaint of the Behaviour of Married People. (Reprinted in *Essays*, 1823, and in *London Magazine*, September 1822.)

A Farewell to Tobacco. (Reprinted in Works, 1818; written in 1805, and sent in a letter to Wordsworth.)

Lamb was used to bidding tobacco farewell. Mary Lamb, in a letter to Sarah Stoddard, says (February 1806): "This day is not . . . a leave-off smoking day."

This very night I am going to *leave off tobacco!* Surely there must be some other world in which this unconquerable purpose shall be realised. [To Manning, 26 December 1815.]

XXX

GENTLEMAN'S MAGAZINE. 1811.

NOVEMBER. Contains brief "Memoir of Robert Lloyd," not reprinted by Lamb; first reprinted in "Charles Lamb and the Lloyds," 1898. Robert Lloyd was a younger brother of Lamb's friend, Charles Lloyd, and son of Charles Lloyd, a Birmingham Quaker banker and philanthropist. Robert seems to have followed the example of his brother Charles in going to live in London for a brief period, about 1799, with Lamb—and then returning to the paternal roof in Birmingham. Lamb wrote a number of letters to Robert Lloyd.

XXXI

THE EXAMINER. 1812.

MARCH 15. Contains 52 lines of epigrammatic verse, "The Triumph of the Whale," on the Prince Regent (afterwards George iv). The verses were reprinted at Lamb's request in the Poetical Recreations of *The Champion* [No. LV]. It is included in Galignani's edition of Byron's works (1828).

MARCH 22. Contains 4-line epigram on the Prince Regent. This epigram was also included in the Poetical Recreations of *The Champion*, at Lamb's

request. Also 4-line epigram, "Princeps his rent . . ." reprinted by Mr. Lucas.

XXXII

REMORSE. | a Tragedy, | In Five Acts. | by S. T. Coleridge. | [5-line quotation from Act I, Scene I] | London : | Printed for W. Pople, 67, Chancery Lane. | 1813. | Price Three Shillings.

[8vo, untrimmed edges, size 9 x 5 $\frac{1}{2}$, as stitched pamphlet without cover. Collation: title p. [i]; imprint, "W. Pople, Printer, 67, Chancery Lane," p. [ii]; "Preface," pp. [iii]–viii, signed "S. T. Coleridge"; "Prologue, | By C. Lamb. | Spoken by Mr Carr," pp. [ix–x]; "Dramatis Personæ," p. [xi]; blank p. [xii]; text pp. [1]–72, with imprint at foot of p. 72, "W. Pople, Printer, 67 Chancery Lane, London."]

This is Coleridge's play of "Osorio," written originally in 1797 at Sheridan's request for Drury Lane, and recast at Lord Byron's suggestion; produced at Drury Lane, 23 January 1813. It ran for twenty nights. Three editions of the play were sold within a few weeks. Lamb's prologue, Mr. J. D. Campbell says, was recast from an address written in competition for the prize offered by the Drury Lane Committee for an Ode to be recited at the opening of the theatre after its having been burned down. The *Times* declared Lamb's prologue to be "abominable." The printed version of the prologue differs considerably from that recited at the Theatre.

Lamb's Prologue and Coleridge's Epilogue were printed in the *Morning Chronicle*, 28 January 1813.

XXXIII

MR. H. : | or | Beware a Bad Name. | A Farce in Two Acts : | As performed at

the | Philadelphia Theatre. | Philadelphia :
| Published by M. Carey, 122 Market
Street. | A. Fagan, Printer. | 1813.

[Small 12mo, as a stitched pamphlet, without cover.
Collation: title p. [1]; "Dramatis Personæ," p. [2]; text
pp. [3]-36.]

Though Lamb had nothing of the dramatic instinct, he never entirely gave up hopes of achieving a success on the stage. "Mr. H—" was written in the winter of 1805, and so bent was Lamb on its success that he took lodgings away from his home

to avoid my *nocturnal* alias *knock-eternal* visitors. The first fruits of my retirement has been a farce which goes to manager to-morrow. [To Hazlitt, 19 February 1806.]

The Farce was carried by Mary Lamb to Mr. Wroughton at Drury Lane about the end of February, and on 11 June word came that it had been accepted. Lamb was in great triumph at his success :

I shall get £200 from the Theatre if 'Mr. H.' has a good run, and I hope £100 for the copyright. Nothing if it fails. [To Manning, 5 December 1806.]

But his joy was short-lived. Produced on 10 December 1806, at Drury Lane, the prologue went well, and the play itself seemed in a fair way to success until the mystery of the name was revealed; once "Hogsflesh" was announced a storm of hisses arose, and though the audience included a large number of Lamb's friends and fellow-clerks from the India House, the Farce was hopelessly damned and was not again produced, though it was advertised as a great success and announced for the next night.

The title-role in the comedy was taken by Robert William Elliston: see Lamb's essay, "Reminiscences of Elliston," in the *Englishman's Magazine*, August 1831. Lamb felt the failure, but concealed his disappointment with his usual humorous philosophy.

See his essay "On Hissing at Theatres" for a vivid expression of his feelings at his failure (*The Reflector*, No. III, 1811 [No. XXIX]).

The play was produced at Philadelphia in 1813 and again in 1825, meeting on each occasion with great success. It was published in Philadelphia on each occasion, the first issue ranking as a Lamb first edition, since it is the only separate issue of the play made in Lamb's lifetime ("Mr. H—" was published in the Works, 1818 [No. XI.I]). But the curious question arises: How did the copy of the play get to America. Could it have been printed by Lamb and suppressed? Probably not without some record of the fact having survived. Perhaps some strolling player took his Drury Lane MS. copy with him to America. The play was revived in 1885 by the Dramatic Students' Society, and presented at a Gaiety Matinee on 27th October.

In the second volume of *The Parterre*, 1835, there is a prose version of Lamb's play with the same title, with one or two minor changes in the plot. The prologue was printed in *The Care-Killer*, 1807 [No. XXI].

In *Notes and Queries*, 3 August 1889, is reprinted an amusing playbill beginning:

Theatre Royal, English Opera House, Strand,
Particularly Private.

This present Friday, April 26, 1822,
Will be presented a Farce called
Mr. H. . . .

This playbill is probably a practical joke of Lamb's.

DEAR WORDSWORTH,—Mr. H. came out last night and failed. I had many fears; the subject was not substantial enough. John Bull must have solider fare than a *letter*. We are pretty stout about it, have had plenty of condoling friends, but after all, we had rather it should have succeeded. You will see the Prologue in most of the morning papers. It was

received with such shouts as I never witnessed to a Prologue. It was attempted to be encored. How hard! a thing I did merely as a task, because it was wanted—and set no great store by ; and Mr. H——!! [11 December 1806.]

XXXIV

THE EXAMINER. 1813.

A column of "Table Talk," made up of unconnected paragraphs without signatures, was begun in 1813 in the *Examiner*. On May 30 Leigh Hunt announced that in future each paragraph would bear a mark distinguishing its author. As the article on 6 June, signed †, on "Reynolds and Leonardo da Vinci," is known to be by Lamb, it may safely be assumed that the other paragraphs in the column so signed are also by him.

JUNE 6. "Reynolds and Leonardo da Vinci"—apropos of an exhibition of Reynold's works then being held. Lamb had no great admiration for Reynolds.

JULY 18. Paragraph untitled, beginning, "The difference of the present race of actors from those I remember, seems to be, that less study is found necessary for the profession than was formerly judged to be requisite," etc., contains Lamb's earliest printed reference to Miss Kelly, his favourite actress, to whom he once proposed marriage.

JULY 18. Contains an untitled paragraph, reprinted by Hunt in his *Indicator*, 13 December 1820, with the title, "Books with one idea in them."

SEPTEMBER 12. Short untitled paragraph, on a chimney sweeper in the country; reprinted as "A Sylvan Surprise" in the *Indicator*, 3 January 1821. The same issue contains two paragraphs, to which

Mr. Lucas—by whom they were reprinted for the first time—has given the titles, “Street Conversation,” and “A Town Residence”; also a paragraph untitled, reprinted by Leigh Hunt in the *Indicator*, 13 December 1820, as “Gray’s Bard.”

SEPTEMBER 26. Short paragraph, reprinted in the *Indicator*, 3 January 1821, as “An American War for Helen”; also untitled paragraph, reprinted for the first time by Mr. Lucas, as “Dryden and Collier.”

DECEMBER 19. Short article, reprinted in the *Indicator*, 13 December 1820, as “Playhouse Memoranda”; on the lines of the Elia essay, “My First Play,” in the *London Magazine*, December 1821.

XXXV

GENTLEMAN’S MAGAZINE. 1813.

JUNE 1813. “Recollections of Christ’s Hospital,” and in the supplement to the annual volume of the magazine is another article on the same subject by Lamb. Both articles were reprinted verbatim in John Iliffe Wilson’s *Brief History of Christ’s Hospital*, 1820; but this book scarcely deserves to rank as a Lamb item. With the omission of the opening paragraphs, the two articles were reprinted as one essay, and otherwise partly rewritten in Vol. II of “Works,” 1818 [No. XLI]. The essay was also reissued in 1835 by some of Lamb’s old friends and school companions after his death, “in testimony of their respect for the author.”

XXXVI

THE PHILANTHROPIST: or, Repository for Hints and Suggestions calculated to pro-

mote the Comfort and Happiness of Man.
Vol. III, No. 9, September 1813.

This obscure magazine was edited by William Allen, a Quaker, assisted by James Mill, father of John Stuart Mill. In it was published Lamb's famous "Confessions of a Drunkard" in the form of a letter "To the Editor of the *Philanthropist*," unsigned. One of the contributors to the magazine was Basil Montagu, in whose compilation, "Some Enquiries into the Effects of Fermented Liquors" (see below), the essay was reprinted; this volume was reprinted in 1841, with the essay quoted as from the *Essays of Elia*. Again in 1822 the essay was reprinted in the *London Magazine*, August [see No. LVI]. Reprinted also in the second edition of the *Last Essays of Elia* [No. LXXXIX]. As published in the *Philanthropist*, the essay differs considerably from its later forms; seemingly it was "edited" by the editor of the magazine, James Mill. In a letter that has recently come to light, Lamb speaks in characteristic fashion of the editorial liberties taken with his work :

"I understand you have got (or had) a snivelling methodistical adulteration of my Essay on Drunkenness. I wish very much to see it, to see how far Mr. Basil Montagu's Philanthropical scoundrels have gone to make me a Sneak. There certainly was no crying 'Peccavi' in the 1st draught.—Yours, though I seldom see you,

"CH. LAMB."

When reprinted in the *London Magazine* in 1822—while Lamb was at Versailles visiting the Kenneys—it was preceded by a note signed "Elia," sarcastically referring to a statement in the current *Quarterly Review* that it was well known that these "Confessions" were autobiographical :

This Quarterly slime, brood of Nilus, watery heads with hearts of jelly. . . . Elia shall string them up one day, and show their colours—or rather how colourless and vapid the whole fry—when he putteth forth his long promised, but

unaccountably hitherto delayed, "Confessions of a Water-drinker."

A copy of *The Philanthropist* (vol. iii, 1813) sold in New York, March 1905, for \$18. Another copy was priced in a second-hand catalogue, 1902, at £3, 3s., half calf.

Lamb in some way seems to have occasionally assisted Montagu in literary work. Writing him 12 July 1810, he said :

I have turned and twisted the MSS. in my head, and can make nothing of them. I knew when I took them that I could not ; but I do not like to do an act of ungracious necessity at once ; so I am ever committing myself by half engagements and total failures.

SOME | ENQUIRIES | INTO | THE EFFECTS
| OF | FERMENTED LIQUORS. | By a Water
Drinker. | London : | Printed for J. Johnson and Co. | St. Paul's Church Yard. |
1814.

[8vo, in paper-covered boards, untrimmed edges, size $8\frac{1}{2} \times 5\frac{1}{2}$. Collation: title p. [1]; imprint, "J. McCreery, Printer, Black Horse Court, | London," p. [2]; "Table of Contents," p. [3]; quotation p. [4]; "Preface," pp. [i]-xxxii; text pp. [1]-352; imprint, "J. McCreery, Printer, | Black Horse Court, London," at foot of page 352; "Appendix," pp. [353]-368, with imprint at foot of p. 368 as on p. [2]; five separately printed plates facing pp. 22, 108, 161, 174, 326, and two copperplate vignettes printed on pp. 293 and 352.]

Compilation edited by Basil Montagu; contains Lamb's "Confessions of a Drunkard," pp. 201-215, without Lamb's name.

XXXVII

DEBTOR AND CREDITOR : | A Comedy, |
In Five Acts, | as performed at | The

Theatre Royal, Covent Garden. | By James Kenney, Esq. | London : | Printed for John Miller, 25 Bow Street, | Covent Garden. | 1814. | Price Three Shillings.

[8vo, trimmed edges, size $8\frac{1}{2} \times 5$, issued as stitched pamphlet. Collation: title p. [i]; imprint, "W. Popple, Printer, 67, Chancery Lane," p. [ii]; "Prologue. | By a Lady. | Spoken by Mr. Terry," p. [iii]; "Dramatis Personae," p. [iv]; text pp. [1]-95; "Epilogue. | By C. Lamb. | Spoken by Mr. Liston & Mr. Emery in character," pp. 96-98, with imprint as on p. [ii] at foot of p. 98. Page 37 incorrectly numbered 73.]

James Kenney, the writer of this comedy, was a friend of Lamb's. The play was produced at Covent Garden on 20 April 1814.

XXXVIII

QUARTERLY REVIEW. 1814.

OCTOBER. "Wordsworth's *Excursion*."

That Lamb should review the *Excursion*, published in July 1814, seems to have been suggested by Wordsworth himself. Lamb assumed the friendly task not too willingly, writing Wordsworth (19 September 1814):

I see no prospect of a quiet half day or hour even till this week and the next are past. I then hope to get four weeks absence, and if then is time enough to begin I will most gladly do what you require, tho' I feel my inability, for my brain is always desultory, and snatches off hints from things, but can seldom follow a work methodically. But this shall be no excuse. What I beg you to do is to let me know from Southey if that will be time enough for the *Quarterly*, i.e. suppose it done in three weeks from this date (19 Sept.); if not it is my bounden duty to express my regret and decline it.

Lamb feared that his old enemy Gifford would tamper with his article, and so it happened. Manipulated by Gifford, the article was made to damn the

Excursion with faint praise. Lamb wrote Wordsworth a furious letter when the *Quarterly* came out :

Of this review the whole complexion is gone. . . . How are *you* served, and the labour of years turn'd into contempt by soundrels. . . . But I could not but protest against your taking this thing as mine. Every *pretty* expression (I know there were many), every *warm* expression, there was nothing else—is vulgarised and frozen—but if they catch me in their camps again let them spitchcock me . . . God confound him [Gifford] and all caitiffs. [See *The Examiner*, October 1819 [No. XLV] for further details of the Lamb-Gifford quarrel.]

XXXIX

THE CHAMPION, a London Weekly Journal. 1814.

DECEMBER 4. "On The Melancholy of Tailors," signed "Burton Junior" (reprinted slightly amended in the Works, 1818).

This whimsically serious essay is the only writing of Lamb's that can be traced in *The Champion*, though Lamb certainly sent other things to the editor, John Scott, who later became first editor of *The London Magazine*. There is a letter to Scott, undated, but written probably in February 1814, agreeing to some proposal Scott had made, and suggesting Scott on his part should perform his share of the joint undertaking—presumably payment—on 1 March. *The Champion* connection seems, however, to have lasted only a few months; on 12 December of the same year Lamb wrote Scott :

I am sorry to seem to go off my agreement, but very particular circumstances have happened to hinder my fulfilment of it at present. . . . I beg you to consider the thing at an end.

Lamb resumed contributing to *The Champion* in 1820.

The Champion was established on 10 January

1813, under the title "Drakard's News," with John Scott as editor, the change of title taking place the following year. In 1816 it was purchased by "Citizen" Thelwall, a well-known social revolutionary of the time, and friend of Lamb and Coleridge.

XL

THE BRITISH LADY'S MAGAZINE AND
MONTHLY MISCELLANY. 1 April 1815.

Contains an article by Mary Lamb "On Needle-work." Crabb Robinson in his *Diary* says Mary Lamb spoke of the writing of this article "as a most painful occupation, which only necessity could make her attempt." In the early days of the Lamb household Mary worked as a mantua-maker, as it was then called. The article was first reprinted in Mrs. Gilchrist's *Mary Lamb*, 1883.

THE EXAMINER (12 May 1816). Contains article in the form of a Letter to the Editor on "Shakespeare's Characters," signed "L.C." The late Alexander Ireland, of Manchester, preserved this article in his Lamb collection; and it was reprinted as Lamb's by Mr. Lucas in his first volume. A note in a later volume, however, states that it is merely an excerpt from Hazlitt's "Henry VI" in his *Shakespeare's Characters*.

XLI

THE | WORKS | OF | CHARLES LAMB. |
In Two Volumes. | Vol. I. [II.]. | London: |
Printed for C. and J. Ollier. | Vere Street,
Bond Street. | 1818.

In two vols., small 8vo, untrimmed edges, size $6\frac{3}{4} \times 4\frac{3}{8}$, in paper-covered boards with labels "Works | of | C. Lamb. | Vol. I [II] | 12s."

Vol. I. Collation: title p. [i]; imprint, "Marchant, Printer, | Ingram-Court, Fenchurch Street," p. [ii]; "Contents," pp. [iii]-iv; "Dedication," pp. [v]-ix; blank p. [x]; half-title "Poems," p. [xi]; blank p. [xii]; text pp. [1]-291; imprint as p. [ii] on p. 292. Some copies of Vol. I have 4 pp. Advertisements, pp. [293-296].

Vol. II. Collation: blank pp. [i, ii]; title p. [iii]; imprint, "Reynell, Printer, | Broad-Street, Golden-Square—1818," p. [iv]; "Contents," p. [v]; blank p. [vi]; half-title "Essays," p. [vii]; dedication sonnet "To | Martin Charles Burney, Esq." p. [viii]; text pp. [1]-259; imprint, "Reynell, Printer, | Broad-Street, Golden-Square, London," p. [260]; advertisement, "June, 1818. | C. & J. Ollier | have lately published," etc. pp. [261, 262]; blank pp. [263, 264].

Vol. I contains Dedication to Coleridge, and the following poems:

* "Hester" (written 1803, on Hester Savory, the young Quaker with whom Lamb was in love in early manhood).

"To Charles Lloyd" (reprinted from Coleridge's 1797 vol. [No. VI]).

"The Three Friends" (from "Poetry for Children" [No. XXVI]).

"To a River in which a Child was Drowned" (from "Poetry for Children").

"The Old Familiar Faces" (from "Blank Verse" [No. VIII]).

"Helen" (by Mary Lamb, also reprinted, *London*, May and September 1824, from "John Woodvil" [No. XV]).

"A Vision of Repentance" (from Coleridge's 1797 vol.).

* "Dialogue between a Mother and Child" (by Mary Lamb).

"Queen Oriana's Dream" (from "Poetry for Children").

"A Ballad Noting the Difference between Rich and Poor" (from "John Woodvil" [No. XV]).

“Hypochondriacus” (from “John Woodvil”).

“A Farewell to Tobacco” (from *The Reflector*, No. iv, 1811 [No. XXIX]).

“To T.L.H., a Child” (Thornton Leigh Hunt, son of Leigh Hunt; Lamb had frequently seen him while visiting Leigh Hunt, confined in Surrey gaol for two years for libelling the Prince Regent; first printed in *The Examiner*, 1 January 1815).

“Balad, from the German” (reprinted from Coleridge’s “Wallenstein” [No. XI] and “John Woodvil” [No. XV]).

“David in the Cave of Abdullam” (by Mary Lamb, from “Poetry for Children”).

* “Salome” (by Mary Lamb).

* “Lines suggested by a picture of two Females, by Leonardo da Vinci” (by Mary Lamb).

* “Lines on the same Picture being removed” (by Mary Lamb).

* “Lines on the Celebrated Picture, The Virgin of the Rocks.”

* “On the Same” (by Mary Lamb).

Sonnets:

* “To Miss Kelly” (this sonnet was reprinted by Leigh Hunt, *Examiner*, 12 July 1818. Lamb’s favourite actress, and a personal friend).

* “On the Sight of Swans in Kensington Garden.”

“Was it some sweet device of Faery Land” (from Coleridge’s 1796 vol [No. I]).

“Methinks how dainty Sweet” (from the same).

“When last I roved these winding wood-walks green” (from Coleridge’s 1797 vol.).

“A timid grace sits trembling in her eye” (from the same).

“If from my lips some angry accents fall” (from the same).

* “The Family Name.”

* “To John Lamb, Esq.” (Charles’ eldest brother,

who left Charles to bear all the burden of Mary, giving practically no help).

“O! I could laugh to hear the midnight wind” (from Coleridge’s 1796 vol.).

“We were two pretty babes, the youngest she” (from Coleridge’s 1797 vol.).

Under the heading “Blank Verse”:

“Childhood” (from Coleridge’s 1797 vol.).

“The Grandame” (from “Death of Priscilla Farmer” [No. V]).

“The Sabbath Bells” (from Coleridge’s 1797 vol.).

“Fancy Employed on Divine Subjects” (from the same).

“Composed at Midnight” (from “Blank Verse,” 1798).

“John Woodvil, a Tragedy” (from “John Woodvil” 1802 [No. XV]).

* “The Witch, a Dramatic Sketch of the Seventeenth Century” (originally part of “John Woodvil”).

“Curious Fragments” (from “John Woodvil”).

“Rosamund Gray” [see No. IX].

“Recollections of Christ’s Hospital” (from *Gentleman’s Magazine*, 1813) [No. XXXV].

Vol. II contains:

“On the Tragedies of Shakespeare” (from *The Reflector*, 1811 [No. XXIX]).

“Characters of Dramatic Writers Contemporary with Shakespeare” (condensed from “Specimens,” 1808 [No. XXIII]).

“Specimens from the Writings of Fuller” (from *The Reflector*, 1811).

“On the Genius and Character of Hogarth” (from the same).

* “On the Poetical Works of George Wither” As “Letters under assumed Signatures”:

“The Londoner” (from *Morning Post*, 1802).

“On Burial Societies, and the Character of an Undertaker” (from *The Reflector*, 1811).

"On the Danger of Confounding Moral with Personal Deformity" (from the same).

"On the Inconveniences resulting from being Hanged" (from the same).

"On the Melancholy of Tailors" (from *The Champion*, 1814).

"Hospita on the Immoderate Indulgence of the Pleasures of the Palate" (from *The Reflector*, 1811).

"Edax on Appetite" (from the same).

"Mr. H——, a Farce" [No. XXXIII].

* *First publication.*

As early as 1816 Lamb had meditated a collected edition of his works, offering it to John Murray, who declined it on Gifford's advice.

Gifford (whom God curse) has persuaded squinting Murray (whom may God not bless) not to accede to an offer Field made for me to print 2 vols. of Essays, to include the one on Hogarth and 1 or 2 more, but most of the matter to be new, but I dare say I should never have found time to make them; M. would have had 'em, but I shewed specimens from the *Reflector* to G——, as he acknowledged to Field, and Crispin did for me. [To Wordsworth, 23 September 1816.]

I think Southey will give us a lift in that damn'd *Quarterly*. I meditate an attack upon that Cobler Gifford, which shall appear immediately after any favourable mention which S. may make in the *Quarterly*. It can't in decent *gratitude* appear before. [To Ollier, 18 June 1818.]

The various contents of the two volumes are referred to fully under their respective headings of first publication. The only prose article specially written for the volumes is that "On the Poetical Works of George Wither." This originated in an edition of Wither's poems, put in type by John Matthew Gutch, an old school-fellow, who had become proprietor of *Farley's Bristol Journal*. He sent an interleaved copy in 1810 to Lamb, who, as he wrote. "could not forbear scribbling certain critiques in pencil on the blank leaves," and returned the volumes

to Gutch. By Gutch they were sent to a literary local doctor, Dr. John Nott, who made a number of comments on Lamb's notes. Lamb later seems to have asked the volumes back, probably for the purpose of the article, and, discovering Nott's comments, made in his turn certain sarcastic comments on Nott's. The volumes thus enriched are now in the possession of Mr. Swinburne, who described their invaluable memoranda in the *Nineteenth Century* for January 1885. The curious thing is that Gutch ten years later printed a complete edition of Wither, edited by Nott, who appropriated and printed as his own a number of Lamb's notes. In the copy of Wither's poems in Mr. Swinburne's possession is a note in Brook Pulham's writing, recording that Lamb was once set in the stocks at Barnet [see *London Magazine*, 1821, No. LIV].

XLII

THE EXAMINER. 1818.

NOVEMBER 12.

“ M^{rs} Gould (Miss Burrell) in ‘Don Giovanni in London’ Olympia Theatre,”

signed “†”, but known to be by Lamb on Talford’s authority, who quotes part.

DECEMBER 20.

Following a criticism by Leigh Hunt of Kenney's comedy, “A Word for the Ladies,” is a paragraph referring to Miss Kelly as being among the audience instead of on the stage at the first performance. Mr. Lucas conjectures this to be by Lamb.

XLIII

FELIX FARLEY'S BRISTOL JOURNAL.
1819.

JANUARY 30.

“Miss Kelly at Bath”

in the form of a letter to J. M. Gutch, proprietor of the *Journal* (signed ****), reprinted by Leigh Hunt in *Examiner*, 7 February.

XLIV

MORNING CHRONICLE. 1819.

NOVEMBER 10. Sonnet

“On a Celebrated Female Performer in the
Blind Boy,”

addressed to Miss Kelly. Reprinted in “Album Verses,” 1830 [No. LXXVI]. The Sonnet was reprinted by Leigh Hunt in the *Examiner*, November 14 and 15, 1819; also in Hone’s *Table Book* in 1827, under the title “Sonnet to Miss Kelly on her excellent performance of Blindness, in the revived opera of *Arthur and Emmeline*.” The Sonnet, with this title, had been sent by Moxon to Hone, unknown to Lamb; and in the succeeding number of the *Table Book* is a letter from Lamb, humorously disclaiming all knowledge of the hoax played on Hone, in making him publish as original an eight-year-old sonnet. There is a sonnet “To Miss Kelly” in the *Works*, 1818, and laudatory references to her in “The New Acting” (*Examiner*, 18 July 1813) and in Lamb’s *Examiner* dramatic criticism.

In July 1819 Lamb proposed marriage to Miss Kelly, she being then 29, and Lamb 44 with a salary of £600 a year. Lamb's offer was declined; Miss Kelly never married, and survived until 1882.

XLV

THE EXAMINER. 1819.

FEBRUARY 7 and 8. Contains

“Miss Kelly at Bath”

reprinted from *Farley's Bristol Journal*, with an introductory note by Leigh Hunt.

FEBRUARY 14 and 15. Contains

“St. Valentine's Day”

(signed ***). Reprinted in *The Indicator*, 14 February 1821; and in the *Essays*, 1823.

JUNE 20 and 21. Contains

“Sonnet” (“Work”)

reprinted altered in “Album Verses” [No. LXXVI]. Lamb was rather proud of this Sonnet, and quotes it in his Essay, “The Superannuated Man” (*London Magazine*, May 1825).

JULY 4 and 5.

“Richard Brome's *Jovial Crew*”

(signed ****). Contains further praise of Miss Kelly.

AUGUST 1 and 2.

“Isaac Bickerstaff's *Hypocrite*”

(signed ****). Produced at the English Opera House, 27 July, founded on Molière's *Tartuffe*. Miss Kelly had a leading part.

AUGUST 8 and 9.

“New Pieces at the Lyceum”

(signed ****). Has an introductory note by Hunt. Miss Kelly was one of the actresses concerned in the two pieces reviewed.

AUGUST 29 and 30. Contains Sonnet

“Written at Cambridge”

dated “August 15” (reprinted in “Album Verses”).

SEPTEMBER 5 and 6. Contains a review of

“Falstaff’s Letters”

published in 1796 [see No. III], signed ****. Reprinted in *The Indicator*, 24 January 1821.

OCTOBER 3 and 4. Contains Sonnet

“St. Crispin to M^r Gifford”

reprinted in “The Poetical Recreations of *The Champion*.” An attack on Gifford, editor of the *Quarterly*, who had been apprenticed in his poverty-stricken childhood to a cobbler. At the time this Sonnet appeared in *The Examiner* Leigh Hunt was attacking Gifford on account of his treatment of Shelley in the *Quarterly*. Lamb had a grudge against Gifford for several reasons: Gifford had inserted in a *Quarterly* review in 1811 of Weber’s edition of “The Dramatic Works of John Ford” a gratuitous reference to Lamb as “a poor maniac . . . this unfortunate creature”; Gifford had changed Lamb’s only *Quarterly* article (Review of Wordsworth’s “Excursion,” October 1814) from being eulogistic of Wordsworth to one damning with faint praise, so that Lamb refused to recognise it as his; and it was by Gifford’s advice that John Murray declined to publish a projected edition of Lamb’s works in 1816.

The misunderstanding or quarrel continued to the

end. The *Quarterly*—that is, Gifford, in an article in 1822, stated that it was well known as a fact that Lamb's "Confessions of a Drunkard" were autobiographical; and in January 1823 an article by Southey in the same Review spoke of the vol. of *Elia*, then just issued, as wanting in religious feeling. To this Lamb replied with his Letter to Southey in the *London Magazine*, 1823 [No. LVII].

OCTOBER 24 and 25.

"Review of Charles Lloyd's Poems"

(*Nugae Canorae. Poems by Charles Lloyd*) (signed ****). Lloyd and Lamb jointly issued "Blank Verse" [No. VIII], and Lloyd seems to have had something to do with the publishing of "Rosamund Gray" [No. IX]. After 1800 Lloyd returned to his native Birmingham, and the intimacy with Lamb drew to an end. But that the old friends remembered one another is shown in this review by Lamb; and by some verses on Lamb in Lloyd's volume.

NOVEMBER 7 and 8. Contains article on Muuden's acting; written by Lamb—as he explains in a seventy-word paragraph at the end not reprinted—in continuation of an article by Telfourd in *The Champion* of 1819 on the same subject. The article was reprinted practically verbatim as the third part of "The Old Actors" in the *London Magazine*, October 1822.

XLVI

THE EXAMINER. 1820.

JANUARY 16 and 17.

"First Fruits of Australian Poetry"

(signed ****) a review of Barron Field's poems, "First Fruits of Australian Poetry." Field was a

friend of Lamb's, his brother being a fellow-clerk in the India House. Field was one of the Judges of New South Wales, 1817-24.

XLVII

MORNING CHRONICLE. 1820.

JULY 13. Contains

“Sonnet to Miss Burney”

addressed to Sarah Harriet Burney, a novelist, daughter of Dr. Burney, Dr. Johnson's friend, and half-sister of Frances Burney, Madame d'Arblay.

XLVIII

THE NEW TIMES. 1820.

The New Times was established by Dr. Stoddart as a rival to the *Times*, from the editorship of which he had been relieved owing to his habitual violence of language in its columns.

JULY 19. Contains review of “Keats' *Lamia*,” which Mr. Lucas identifies and prints as Lamb's, on the authority of Cowden Clarke in his “Recollections of Writers.” “Upon the publication of the last volume of poems [*Lamia*, etc.] Charles Lamb wrote one of his fairly appreciative and cordial critiques in the *Morning Chronicle*,”—by a slip of memory, Mr. Lucas thinks, naming the wrong newspaper.

JULY 22. Review of Barry Cornwall's *Marcian Colonna*. Conjecturally identified and printed by Mr. Macdonald.

AUGUST 28.

"Mr. Kean's *Hamlet*."

First reprinted by Mr. Macdonald on internal evidence.

XLIX

THE CHAMPION. 1820.

MARCH 18, 19. Sonnet

"The Godlike"

attacking George IV; reprinted in "The Poetical Recreations."

MAY 6 and 7. Contains 12 lines of Latin verse, "In Tabulum Eximii," etc., in praise of a picture by Haydon, "Christ's Entry into Jerusalem." The succeeding number of *The Champion* contained 12-line translation by Lamb of the verses. This picture had a great success when exhibited in 1820 by the painter at the Egyptian Hall; it is now in Philadelphia. Haydon as an artist is absolutely forgotten; he painted huge canvasses, and gained some reputation. He committed suicide in 1846, in chagrin at the failure of a show of his canvasses which he had unluckily opened while all the town was flocking to see Tom Thumb. He published an interesting volume of Reminiscences.

MAY 13, 14. Contains 24 lines.

"The Three Graves"

attacking the spy system organised by Lord Sidmouth after the Luddite riots. Reprinted in *London Magazine*, May 1825. The same issue contains "Sonnet to Matthew Wood, Esq., " in praise of Alderman Wood, the champion and defender of Queen Caroline. Both reprinted in "The Poetical Recreations."

JULY 15, 16. Contains 4-line epigram "On a projected journey," also 8-line "Song for the C——n," both attacking George IV. Also 4 lines "On a late Empiric of 'Balmly' memory," written on "Balm of Gilead," sold by a quack of the time called "Solomon." All reprinted in "Poetical Recreations."

SEPTEMBER 23, 24. 19 lines.

"The Unbeloved,"

attacking the Canning Ministry and Canning, George IV's tools in his quarrel with Queen Caroline.

NOVEMBER 5.

"A Lady's Sapphic"

12 lines initialed "M. L." doubtless by Mary Lamb; her few published writings were all signed—when signed—"M. L."

"Danæ Exposed with Her Infant. An English Sapphic"

16 lines initialed "C.," first printed by Mr. Lucas.

L

INDICATOR. 1820.

MAY 3. Contains "Epitaph on a Beggar's Dog," 32 lines of verse translated from the Latin of Vincent Bourne (reprinted with other translations from same source in "Album Verses" [No. LXXVI]). This translation and the original were quoted by Lamb in his essay "The Decay of Beggars" in the *London Magazine*, June 1822.

JULY 12. Contains "A True Story," unsigned. Reprinted in *The Talisman* for 1831 as "by Charles Lamb." Reprinted by Mr. Macdonald and Mr. Lucas as Lamb's, though it is suggested as by Leigh Hunt.

SEPTEMBER 27. Contains Sonnet "To my Friend the *Indicator*," preceded by a short introductory note by Leigh Hunt.

DECEMBER 20. Article on "Sir Thomas More" (signed * * * *). Identified and printed for the first time by Mr. Lucas.

Leigh Hunt's new *Indicator* is just the old trash over again, and will die in two months, or rather will not live at all. [J. G. Lockhart to Blackwood, 1820.]

LI

LONDON MAGAZINE, published by Baldwin, Cradock, & Joy. 1820.

The first number of this shilling magazine was issued in January 1820 by Baldwin, Cradock, & Joy, with John Scott as editor, who, while editing *The Champion* had previously known Lamb; but Talfourd says Lamb gained his introduction to the magazine by favour of Hazlitt. Scott in 1821 was the unhappy victim of a duel. He published in the *London Magazine* several furious replies to the attacks on the Cockney school of poetry which had appeared in *Blackwood's Magazine*, the articles becoming at last so personal that J. G. Lockhart, (son-in-law of Sir Walter Scott) was compelled to challenge Scott on behalf of *Blackwood's*. John Scott showed some hesitation in accepting the challenge, and was compelled to fight with J. H. Christie, Lockhart's second. Scott was shot by Christie at Chalk Farm, on 16 February 1821, and died eleven days later. His second in the duel was Coventry Patmore's father, P. G. Patmore, then assistant editor of the *London Magazine*.

Lamb was paid twenty guineas a sheet of 16

•pages; but it seems to have been a difficult matter dragging money out of its proprietors. Writing Barton in January 1823, Lamb says Baldwin, founder of the magazine, had not yet paid him up—two years after his articles had appeared!

AUGUST. *Elia* Essay

“Recollections of the South-Sea House.”

The old South Sea House is in Threadneedle Street, outwardly little changed since Lamb's time, but inwardly revolutionised. Lamb's elder brother John was a clerk in the House, and Charles seems to have acted as clerk for six months, 1791-92, when about 17, passing thence to East India House in Leaden Hall. With this essay Lamb immediately made a reputation. It was the first signed “Elia.”

SEPTEMBER. Contains Sonnet

“To the Author of Poems published under the name of Barry Cornwall.”

Reprinted in “Album Verses” [No. LXXVI]. “Barry Cornwall” was the pen-name of Bryan Waller Procter, a prolific versifier and writer of the time, who later on became one of Dickens' intimate friends; and his daughter—she on whose name, after the christening, Lamb congratulated Procter, punning it into “Addle-head”—was Adelaide Anne Procter, the poetess. Procter in his old age published an interesting volume of Lamb reminiscences. The same number has the Sonnet “To R. S. Knowles, Esq., on the Tragedy of *Virginius*,” (reprinted in “Album Verses”) the “R” being in mistake for “J.” the first initial of Sheridan Knowles, the dramatist.

OCTOBER. Contains twelve 4-line verses

“The Ape.”

Written in jocular vein on Louisa Martin, who was called The Ape, owing to her “diverting sportiveness

in early childhood," as Lamb explains in a letter to the editor printed with the poem. Lamb wrote another poem to the same, printed in Hone's *Year Book*, 30 December 1831, "To Louisa M—, whom I used to call Monkey" (reprinted in "Poetical Works," 1836).

Contains also Elia Essay, "Oxford in the Vacation." Mr. Lucas considers that this essay properly refers to Cambridge, where Lamb went on a visit in the summer of 1820. The essay is dated "5 August 1820. From my rooms facing the Bodleian." When reprinted two paragraphs referring to Geo. Dyer, a writer of the time and a friend of Lamb's, were omitted.

NOVEMBER. Elia Essay

"Christ's Hospital Five and Thirty Years Ago."

This Essay in great part covers the same ground as Lamb's two essays, "Recollections of Christ's Hospital," in the *Gentleman's Magazine*, 1813, and reprinted in the Works, 1818 [XLI]. In the Lockhart-Scott dispute *Blackwood's* fell upon this essay, speaking of it as the "impertinences of a Cockney scribbler."

DECEMBER. Elia Essay

"The Two Races of Men."

Under the heading "Lion's Head" (the correspondence department of the magazine) there is a reply by Lamb to some strictures made by one "W. K." on the references to "G. D." (George Dyer) in the October essay, "Oxford in the Vacation."

Charles Lamb delivers himself with infinite pain and labour of a silly piece of trifling, every month, in this magazine, under the signature of Elia. . . . Charles Lamb says he can make no way in an article under at least a week. [Alaric A. Watts to W. Blackwood, 17 December 1821.]

LII

THE INDICATOR. 1821.

JANUARY 3.

"Holiday Children."

Conjecturally identified and printed by Mr. Macdonald.

FEBRUARY 14. Elia Essay

"Valentine's Day."

Reprinted from the *Examiner*, February 14 and 15, 1819. Reprinted in *Elia*, 1822.

FEBRUARY 21.

"Old Maids"

"Mrs. B."

Both conjecturally identified and printed by Mr. Macdonald.

I am here at Margate, spoiling my holidays with a review I have undertaken for a friend, which I shall barely get through before my return; for that sort of work is a hard task to me. [To John Taylor, 8 June 1821.]

The review referred to by Lamb has never been identified.

LIII

THE TICKLER MAGAZINE. 1821.

The volume for 1821 contains 30 lines of verse "On seeing Mrs. K— B—, aged upwards of Eighty, Nurse an Infant." This poem is indubitably in Lamb's manner, and Mr. Dykes Campbell thought it very likely it was his. Mr. Lucas shares his opinion, and reprints it.

LIV

LONDON MAGAZINE. 1821. Published by Taylor and Hessey, Fleet Street.

In July 1821, five months after the death of its editor, John Scott, the *London Magazine* was sold by Baldwin, its founder, to Taylor & Hessey. John Taylor, senior partner of the firm, edited the magazine from August 1821 to August 1825, with Tom Hood as sub-editor for a time.

JANUARY.

“New Year’s Eve.”

FEBRUARY.

“Mrs. Battle’s Opinions on Whist.”

MARCH.

“A Chapter on Ears.”

A passage of about 350 words at end was cancelled when the essay was reprinted in *Elia* volume. Also a paragraph

“Elia to his Correspondents.”

APRIL.

“All Fool’s Day.”

“A Quaker’s Meeting.”

Contains also Sonnet

“They talk of Time and of Time’s galling Yoke.”

A sort of poetical postscript to the somewhat materialistic essay “New Year’s Eve” in January. Reprinted in *Album Verses* under title “Leisure.”

“The Confessions of H. F. V. H. Delamore, Esq.” identified as Lamb’s by Mr. Dobell in his *Sidelights on Charles Lamb*. This brief article is an amusing acknowledgment of the fact that Lamb was once set

in the stocks at Barnet for “a temporary obliviousness of the day of the week—timing my Saturnalia amiss,”—seemingly suffering the indignity for only a few minutes. In the May issue of the magazine is a note signed with Lamb’s well-known **** signature: “the fact related in our last number, signed Delamore, is genuine, with the exception of the name and date.” On the fly-leaf of the copy of Wither’s poems in Mr. Swinburne’s possession [*see* No. XLI] is a note by Pulham recording that during a country walk on a Sunday, Lamb was set in the stocks for brawling while service was in progress.

MAY.

“The Old and the New Schoolmaster.”

JUNE.

“My Relations.”

JULY.

“Mackery End in Hertfordshire.”

The farmhouse of Mackery End is still standing, almost as in Lamb’s day. It is situate about half a mile from Harpenden and Wheathampstead.

AUGUST.

“Jews, Quakers, Scotchmen, and other imperfect Sympathies.”

Reprinted as “Imperfect Sympathies.”

SEPTEMBER.

“The Old Benchers of the Inner Temple.”

Lamb was born in the Temple, and he and Mary lodged there for eight years (1809-17). A few minor changes were made in the essay when reprinted.

OCTOBER.

“Witches and other Night Fears.”

The MS. of this essay is in the Forster collection at South Kensington.

NOVEMBER.

“Grace before Meat.”

Lamb presumed this was the essay Southey had in his mind when he spoke (*Quarterly Review*, January 1823) of Elia “wanting sound religious feeling.”

In the “Lion’s Head” department of the magazine is an article of about 500 words by Lamb replying to a critic who had pointed out inconsistencies in the essays.

DECEMBER.

“My First Play.”

This essay is an enlargement of Lamb’s contributions to the *Examiner* Table Talk of 9 December 1813, “Playhouse Memoranda,” which Leigh Hunt reprinted in *The Indicator*, 13 December 1820.

LV

POETICAL RECREATIONS | OF | THE CHAMPION, | AND HIS | LITERARY CORRESPONDENTS, | with a Selection of Essays, Literary and Critical, | which have appeared in | The Champion Newspaper. | With some few minds congenial let me stray | Along the Muses’ haunts, | London : | Printed at the Champion Press, 271, Strand, By and | For John Thelwall; and sold by Sir R. Phillips, | Bridge-Street; Ridgway, Piccadilly, etc. | 1822.

[8vo, untrimmed edges, size $7\frac{1}{2} \times 5\frac{1}{2}$, in paper-covered boards, with label lettered lengthwise: “The Poetical Recreations of The Champion. | Price 10s. 6d.” Collation: half-title p. [i]; blank p. [ii]; title p. [iii]; blank p. [iv]; “Advertisement,” p. [v]; “Instructions in Elocution,” pp. [vii]-viii; text pp. [i]-242; “Index,” pp. 243-248; imprint at foot of p. 248:

"Printed by and for John Thelwall, 271, Strand." The *first* issue of the first edition has a misprint on p. viii, in the advertisement of Thelwall's Institution for the Cure of Impediments, "embowed" being printed for "embowered"; in the *second* issue this leaf was cut out and a new leaf pasted in, with all the matter crowded into one page, p. [vii], and p. [viii] blank.]

This somewhat rare volume contains 12 pieces by Charles Lamb and one by Mary Lamb:

- A Lady's Sapphic. Signed M. L.
- Song for the C——n. Signed R. ET R.
- In tabulam eximii pictoris B. Haydoni. Signed Carlagnulus.
- Translation (of the preceding Latin poem). Signed C. L.
- Sonnet to Matthew Wood, Esq. Signed R. ET R.
- The Godlike. Signed R. ET R.
- On a Projected Journey. Signed R. ET R.
- On a late Empiric of "Balmy" Memory. Signed R. ET R.
- The Unbeloved. Signed R. ET R.
- Epigram. Signed R. ET R. Reprinted from the *Examiner*, 1812.
- The Triumph of the Whale. Signed R. ET R. Reprinted from *The Examiner*, 1812.
- Sonnet. St. Crispin to Mr. Gifford. Signed R. ET R. Reprinted from *The Examiner*, 1819.
- The Three Graves. Signed Dante.

Mr. Macdonald suggests the signature "R. ET R." is for "Regens et Rex," the epigrams so signed all referring to George IV when Prince of Wales.

LVI

LONDON MAGAZINE. 1822.

JANUARY.

"Dream Children: A Reverie."

A memory of his brother John—who had died on

the preceding 21 October—and of Lamb's childhood. Probably the most perfect of all the essays in both subject and form.

Contains under title

Dramatic Fragment

a cancelled passage (Dying Lover) from the Second Act of "John Woodvil" [No. XV]; never reprinted by Lamb. This same passage was also printed in "Recreations in Agriculture" [No. XII].

FEBRUARY.

"The Old Actors."

Reprinted much altered as "On Some of the Old Actors."

MARCH.

"Distant Correspondents."

APRIL.

"The Old Actors."

Reprinted much altered as "On the Artificial Comedy of the Last Century," with long passage at end cancelled. The omitted passage was reprinted in "Eliana" (1864) as "John Kemble and Goodwin's *Antonio*."

MAY.

"The Praise of Chimney Sweepers. A May-Day Effusion."

JUNE.

"A Complaint of the Decay of Beggars in the Metropolis."

A too-active Society for the Suppression of Mendicity was started in 1818, and against its zeal Lamb protests. A passage of about 250 words was not reprinted.

JULY.

"Detached Thoughts on Books and Reading."



"To be continued" at end, but Lamb did not return to the subject. Reprinted in the *Last Essays*, with some minor passages omitted including a passing kick at Lamb's old enemy, Gifford of the *Quarterly*.

AUGUST.

"Confessions of a Drunkard."

Lamb with his sister Mary visited James Kenney at Versailles in the summer of 1822, and probably was unable to write his customary essay. A reference had been made in the *Quarterly Review* of the preceding April to Basil Montagu's "Enquiries" [No. XXXVI], specially mentioning Lamb's "Confessions" therein reprinted as "a fearful picture of the consequence of intemperance, and which we have reason to know is a true tale." This insinuation seems to have roused in Lamb the spirit of defiance—he had little reason to love the *Quarterly*—and induced him to reprint the essay, preceded by a page note, stating that the essay is indeed a compound extracted out of his long observations of the effects of drinking upon all the world about him; and this accumulated mass of misery he hath centered (as the custom is with judicious essayists) in a single figure.

In the "Lion's Head" department of the magazine there is a note, Reprint of Elia, referring to the reprint of the "Confessions."

The "Confessions" were reprinted in the second edition of the *Last Essays*, in place of "A Death Bed" included in the first edition.

SEPTEMBER.

"Dissertation upon Roast Pig."

In a delightful letter to Coleridge (9 March 1822) the germ of this essay is given.

The idea of the discovery of roasting pigs I also borrowed from my friend Manning, and am willing to confess . . . my plagiarisms. [To Barton, 11 March 1823.]

“A Bachelor’s Complaint of the Behaviour of Married People.”

Reprinted, slightly changed, from *The Reflector*, 1811.

OCTOBER.

“The Old Actors.”

Reprinted as “On the Acting of Munden.” This essay was reprinted in part with slight alterations from *The Examiner*, 7 November 1819.

NOVEMBER.

“Modern Gallantry.”

One or two slight changes were made when reprinted.

DECEMBER.

“The Gentle Giantess.”

Not reprinted by Lamb. In the department “The Miscellany” of this number are four paragraphs untitled on Gray, Milton’s Blindness, the “Villain” in a passage in Richard III, and on Howell’s Letters; these passages were published by Mr. Dobell in his *Sidelights* on internal evidence.

Mr. Macdonald reprints from this number “A Few Words on Christmas” conjecturally.

LVII

LONDON MAGAZINE. 1823.

JANUARY. Elia Essay

“A Character of the Late Elia. By a Friend.”

Signed “Phil-Elia.” Reprinted as Preface to the *Last Essays*, with two passages omitted.

“Rejoicings upon the New Year’s Coming of Age.”

Signed “Elia’s Ghost.”

Three paragraphs on "The Choice of a Grave," "Wilks," and "Pietro Pinto Popolino," conjecturally identified and printed by Mr. Dobell in his *Sidelights*.

FEBRUARY.

In "Miscellany" section paragraph on "Milton" reprinted as Lamb's in Mr. Dobell's *Sidelights*.

MARCH. Elia Essay

"Old China."

A continuation of the "Mackery End" essay. In the "Lion's Head" department is a paragraph by Elia of about 100 words.

APRIL. Elia Essay

"Ritson *versus* John Scott the Quaker."

Not reprinted by Lamb.

MAY. Elia Essay

"Poor Relations."

JUNE. Elia Essay

"The Child Angel: A Dream."

A prose paraphrase of Moore's poem "The Loves of the Angels," then just published.

JULY. Elia Essay

"The Old Margate Hoy."

On the old hoy, or sailing boat, that plied between London and Margate. It gave place to a steamboat, the first on the river, in 1815.

SEPTEMBER.

"Nugae Criticæ." By the Author of Elia.

No. I. Defence of the Sonnets of Sir Philip Sydney.

Signed "L."

OCTOBER.

“ Letter of Elia to Robert Southey, Esq.”

The Letter to Southey was called forth by Southey’s unfortunate and quite needless reference to the Elia volume—then newly published,—“ wants only a sounder religious feeling to be as delightful as it is original ” (*Quarterly Review*, January 1823). It was, however, more an expression of Lamb’s resentment at the attitude of the *Quarterly* towards him for many years. [See *Examiner*, 1819, No. XLV.] And as Lamb said in a private letter to his life-long friend Southey, it was written when “ My guardian angel was absent at that time.” Southey bore no malice, and when in 1830 Lamb’s *Album Verses* [No. LXXVI] were soundly trounced by Jerdan in the *Literary Gazette*, Southey published in the *Times* a sonnet warmly defending his old friend as “ a veteran in the lists of fame.” The latter part of the “ Letter ” was reprinted in *Last Essays*, slightly changed, as “ The Tombs in the Abbey ”—a protest against the charge of two shillings then made for admission to view the Abbey.

NOVEMBER.

“ *Nugae Criticæ.* ” No. II. On a passage in the *Tempest*. Signed “ L. ” Not reprinted by Lamb.

“ Guy Faux.”

incorporating the article “ On the Probable Effects of the Gunpowder Treason ” from *The Reflector*, No. 2 [No. XXIX].

DECEMBER. Elia Essay

“ *Amicus Redivivus.* ”

Written on the accident that befell George Dyer when visiting Lamb at Colebrook Cottage. Dyer on leaving walked from Lamb’s front door straight into the New River (now covered over) which flows past the side

garden ; he was fished out, put to bed, and so plied with brandy by Mary Lamb that he fell sick.

Sonnet, occasioned by reading in Elia's letter to Dr. Southey that the admirable translator of Dante, the modest and admirable C——, still remained a curate,—or as a waggish friend observed—after such a *Translation* should still be without *Preferment*.

Under heading the "Lion's Head" is a letter signed "Thine," making burlesque reference to de Quincey's series of articles "To a young man whose education has been neglected." Mr. Lucas prints the letter as Lamb's.

They have dragged me again into the Magazine, but I feel the spirit of the thing in my own mind quite gone. Some brains (I think Ben Jonson says it) will endure but one skimming. [To Barton, 11 March 1823.]

I cannot but think the *London* drags heavily. [May 1823.] The *London* I fear falls off.—I linger among its creaking rafters, like the last rat. It will topple down, if they don't get some Buttresses. [To Barton, September 1823.]

LVIII

ELIA. | Essays which have appeared under that signature | in the | London Magazine. | London : | Printed for Taylor and Hessey, | Fleet Street, | 1823.

[8vo, untrimmed edges, size $7\frac{1}{2} \times 4\frac{3}{4}$, in paper-covered boards with label "Elia" — | 9s. 6d." Collation of *first* issue of first edition : title p. [i] ; blank p. [ii] ; "Contents," pp. [iii, iv] ; text pp. [1]-341 ; imprint, "London : | Printed by Thomas Davison, | Whitefriars," p. [342] ; advertisements, "The London Magazine," pp. [343-344] ; advertisements, "Books published by Taylor and Hessey," pp. [345-348]. The Collation of preliminary pp. for *second* issue of first edition is : half-title p. [i] ; blank p. [ii] ; title p. [iii], with imprint, "London. | Printed for Taylor

and Hessey, 133 Fleet Street, 13 Waterloo Place. 1823"; blank p. [iv]; Contents, pp. [v, vi].—the publishers having opened a branch establishment in Waterloo Place. [Published 9/6.]

Contains 28 essays, all reprinted from the *London Magazine* except

"A Bachelor's Complaint of the Behaviour of Married People."

Originally published in *The Reflector*, 1811; and

"On the Acting of Munden,"

which appeared first in *The Examiner*, 1819—though both essays were reprinted in the *London Magazine*; and

"Valentine's Day,"

from *The Examiner*, 1819, and *The Indicator*, 1821.

The volume contained the following essays, the dates appended giving first publication in the *London Magazine*:

The South-Sea House	August 1820.
Oxford in the Vacation	October 1820.
Christ's Hospital Five-and-Thirty Years Ago	November 1820.
The Two Races of Men	December 1820.
New Year's Eve	January 1821.
Mrs. Battle's Opinions on Whist	February 1821.
A Chapter on Ears	March 1821.
All Fools' Day	April 1821.
A Quaker's Meeting	April 1821.
The Old and the New Schoolmaster	May 1821.
Valentine's Day	<i>The Examiner</i> , 1819.
Imperfect Sympathies	August 1821.
Witches, and other Night Fears	October 1821.
My Relations	June 1821.

Mackery End in Hertfordshire	July 1821.
Modern Gallantry	November 1822.
The Old Benchers of the Inner Temple	September 1821.
Grace Before Meat	November 1821.
My First Play	December 1821.
Dream Children: A Reverie	January 1822.
Distant Correspondents	March 1822.
The Praise of Chimney Sweepers	May 1822.
A Complaint of the Decay of Beggars in the Metropolis	June 1822.
A Dissertation upon Roast Pig	September 1822.
A Bachelor's Complaint of the Behaviour of Married People	<i>Reflector</i> , 1811.
On some of the Old Actors	February 1822.
On the Artificial Comedy of the Last Century	April 1822.
On the Acting of Munden	<i>Examiner</i> , 1819.

Poor success seems to have attended this volume, if we may judge from Lamb's letter to Bernard Barton, referring to Southey's reference to the volume in a *Quarterly* (January 1823). Says Lamb: "The hint he [Southey] has dropped will knock the sale of the book on the head, which was almost at a stop before." The second edition was not issued until 1836, two years after Lamb's death.

Writing in July 1821 to John Taylor, who had bought the *London Magazine*, Lamb explains his choice of the name "Elia" as a pseudonym: it was the name of an Italian clerk in the South Sea House, a friend of Lamb's, and Lamb in his essay on the

South Sea House having made some personal references his brother John—a clerk in the House—might not relish, Lamb in joke signed the name “Elia” to the essay.

On 7 December 1822 Lamb sent to his publisher “A Dedication, to the Friendly and Judicious Reader,” but added: “On better consideration, pray omit that Dedication. The essays want no preface; they are *all preface*. A preface is nothing but a talk with the reader; and they do nothing else. Pray omit it.”

I judge I shall put forth no second volume. More praise than buy, and T. and H. are not particularly disposed for *Martyrs*. [To Bernard Barton, 1823.]

No *writing*, and no *word*, ever passed between Taylor or Hessey and me respecting copyright. This I can swear. They made a volume at their own will, and volunteered me a third of the profits, which came to £30, which came to *Bilk*, and never came back to me. [To Moxon, undated, 1833.]

It is sometimes stated that a second edition of *Elia* was issued in 1833. This is clearly an error. In a letter to Mr. Childs of Bungay, dated about December 1834, Lamb replies to an application for a copy of *Elia*:

The volume which you seem to want is not to be had for love or money. I with difficulty procured a copy for myself.

LIX

LONDON MAGAZINE. 1824.

To Barton, in January 1824, Lamb says:

“The *London* must do without me for a time, a time, and half a time, for I have lost all interest about it.” There was accordingly a six months’ interval in Lamb’s contributions,—he had been writing almost continuously in the magazine for three years and a half.

JULY.

Unsigned article "Munden's Farewell," stated to be Lamb's in the biography of Munden written by his son. It is, however, by T. N. Talfourd.

SEPTEMBER. Elia Essay

"Blakesmoor in H——shire."

On Blakesware House, the residence of the Plumers ; Lamb's grandmother, Mrs. Field, was housekeeper at Blakesware, and as children Lamb and his sister Mary often visited her. Writing to Barton, Lamb speaks of this essay as "a futile effort . . . wrung from me with slow pain." In the magazine the essay concluded with a short passage referring to "Helen" (by Mary Lamb in "John Woodvil" vol. and also Works, vol. i), and the poem itself was printed as a footnote.

NOVEMBER. Elia Essay

"Captain Jackson."

Mr. Lucas states that the personality of the "Captain Jackson" of this essay has not been ascertained, but in the *South London Observer*, March 1905, Mr. R. C. Jackson, F.C.A., contributing some memories of John Ruskin, speaks of "My grandfather being the dear old friend of the immortal Charles Lamb, Captain Francis Jackson (who forms the subject of one of his most admired essays, in a disguised formula with which he associates and speaks of his own father), who was with himself at Christ's Hospital, who gave *his* son the name of Charles, after the great essayist—he being born in 1810, after whom I am also named."

Original letter of James Thomson, written by the poet to Dr. Cranston, September 1725.

Printed in the magazine with introductory paragraph by Elia.

As you judge, my works do not enrich the workman, but I get vot I can for 'em. They keep dragging me on, a poor, worn, mill-horse, in the eternal round of the damn'd magazine ; but 'tis they are blind, not I. Colburn . . . hath the ascendancy. [To Hazlitt, November 1824.]

Colburn, with his *New Monthly Magazine*, was gradually pushing the other magazines to the wall. The *London* by the end of 1824 was all but dead.

LX

LONDON MAGAZINE AND REVIEW. 1825.

A new series of the *London* began in January 1825 (No. 1, vol. i, New Series), both size and price being increased.

Taylor and Hessey, finding their magazine goes off very heavily at 2s. 6d., are prudently going to raise their price another shilling. . . . It is not tying the dead carcase of a Review to a half-dead magazine will do their business. [To B. Barton, December 1824.]

Lamb was right : the new series was a failure, and Taylor and Hessey sold the magazine in August to Henry Sotheran of the *Retrospective Review*, and Lamb's connection with it forthwith ceased. The *London* died in 1829.

JANUARY.

"Biographical Memoir of Mr. Liston."

A joke of Lamb's, the subject of the pseudo-memoir —a well-known actor of the time, who died in 1846— being a personal friend.

Of all the lies I ever put off, I value this most. It is from top to toe, every paragraph, Pure Invention ; and has passed for Gospel, has been republished in newspapers, and in the penny playbills of the night, as an authentic account. I shall certainly go to the Naughty Man some day for my Fibbings. [To Sarah Hutchinson, 20 January 1825.]

“A Vision of Horns.”

In ironical vein, commenting on the social life pictured in the old comedies. Lamb did not wish his name to the essay, but

Taylor and Hessey said it would be thought an offensive article unless I put my known signature to it; and wrung from me my slow consent. [To Sarah Hutchinson, 20 January 1825.]

I am vexed that ugly paper should have offended. . . . No more of it, for God's sake. [To Barton, 10 February 1825.]

FEBRUARY.

“Letter to an Old Gentleman whose Education has been Neglected.”

Written in parody of De Quincey's five “Letters to a Young Man whose Education has been Neglected” in the magazine in 1823. Lamb says his parody was “submitted to him [de Quincey] before printed, and had his Probatum.” The letter was written in March 1823, and at the time refused by Taylor for the magazine. Not reprinted by Lamb.

Our 2nd No. is all trash. What are T. and H. about? [To Barton, 10 February 1825.]

“Unitarian Protests.”

Not reprinted by Lamb. A protest against the Law ordaining all marriages to be celebrated in a church of the Establishment. This gross injustice was not removed until 1836. Lamb and most of his friends were Unitarians, but towards the end of his life Lamb ceased to belong to any denomination.

In the next No. I figure as a Theologian! and have attacked my late brethren, the Unitarians. What Jack Pudding tricks I shall play next, I know not. I am almost at the end of my Tether. [To Sarah Hutchinson, 20 January 1825.]

“Autobiography of Mr. Munden.”

Another faked biography. Munden, the actor, was

a personal friend; he retired from the stage in 1825, dying in 1832.

MARCH.

“Excerpts from an Idler’s Scrap-Book.”

Comprising a review of “Gray’s Latin Ode on the Monastery of the Grande Chartreuse, in a new Translation.” This brief critical note, which contains also a suggested translation of Gray’s Ode, has been assigned to Lamb on the ground of his having written the next and only article printed in the same number of the magazine under the same heading,

“Reflections in the Pillory.”

Not reprinted by Lamb. Mr. Dobell, however, suggests Sir Charles Abraham Elton wrote the review of the Ode, which Mr. Macdonald confirms.

APRIL.

“The Last Peach.”

Signed “Suspensurus”; not reprinted by Lamb.

“Barbara S——”

Reprinted in *Last Essays*. Founded on a juvenile experience of Miss Kelly, Lamb’s favourite and frequently eulogised actress, but purporting to refer to Mrs. Crawford, the actress.

Tell me how you like Barbara S——, will it be received in atonement for the foolish Vision [of Horns]. I mean by the Lady? *Apropos*, I never saw Mrs. Crawford in my life, nevertheless, ‘tis all true of Somebody. [To Barton, 6 April 1825.]

MAY.

“The Three Graves.”

Reprinted from *The Champion*, 13 May 1820, and from the *Poetical Recreations of “The Champion,” 1822*.

“Quatrains to the Editor of the *Every-Day Book*.”

Six 4-line verses reprinted by Hone in *Every-Day*

Book for July 9, and by Lamb in *Album Verses*. Lamb did an unpopular thing in thus commanding Hone, who had made many enemies by his outspokenness, and was in chronic impecuniosity.

Elia Essay

“The Superannuated Man.”

Signed “J. D., Beaufort Terrace, Regent Street; late of Ironmonger Lane, Fenchurch Street.” Reprinted in *Last Essays*; tells in thin disguise of Lamb’s own superannuation from the India House, on 29 March 1825, after thirty-three years’ service, when he received a pension of £450,—part being retained to secure a pension for his sister Mary should she survive him. When reprinted, a footnote of about one hundred words was omitted, also a short passage quoting five lines from Cowley, and Lamb’s own sonnet “Work,” from *The Examiner*, 20 June 1819.

I have left the d—— India House for ever! Give me joy!
[To Crabb Robinson, 29 March 1825.]

JUNE. Elia Essay

“The Wedding.”

On the wedding of Sarah Burney, daughter of Lamb’s friend, Admiral Burney.

JULY. Elia Essay

“The Convalescent.”

Lamb seems to have had a serious nervous breakdown after his retirement.

AUGUST.

“Imperfect Dramatic Illusions.”

With this essay Lamb’s connection with the *London* came to an end. He passed over immediately to Colburn’s *New Monthly Magazine*, beginning with the “Popular Fallacies” in 1826.

Taylor has drop't the *London*. It was indeed a dead weight. It has got in the Slough of Despond. I shuffle off my part of the pack, and stand like Xtian with light and merry shoulders. It had got silly, indecorous, pert, and everything that is bad. [To Barton, 10 August 1825.]

Lamb's connection with the *London Magazine* is treated at length in an interesting monograph by Mr. Dobell, *Sidelights on Charles Lamb* (1903). After a careful examination of the magazine, Mr. Dobell thinks he is justified in attributing the following articles to Lamb—

- Review of Bernard Barton's Poems. (August 1820.)
- Verses to Longman, Hurst, Rees, Orme, and Browne, on their publication of Wordsworth's *Excursion* in octavo. (February 1821.)
- The Sorrows of an Ass. (September 1825.)
- A Hint to Whist Players. (January 1826.)
- An Appeal from the Shades. (August 1826; reprinted also by Mr. Macdonald.)

LXI

NEW MONTHLY MAGAZINE. 1825.

Established in 1814 by Henry Colburn, the most enterprising periodical publisher of that time. Large sums were spent in securing contributors and pushing the magazine, and it quickly attained great popularity. It survived until 1875.

JANUARY.

“The Illustrious Defunct.”

Not reprinted by Lamb. On the impending cessation of the State Lotteries in England, of which the last was held on 18 October 1826, Lamb speculated a little in lottery tickets, and wrote some of the

rhyming puff advertisements issued by the lottery brokers.

“London Fogs,” in the March number, hitherto accepted as Lamb’s, is by Leigh Hunt.

LXII

THE | EVERY-DAY Book: or, the | Guide
to the Year ; relating the | Popular Amuse-
ments, | Sports, Ceremonies, Manners,
Customs, and Events, | incident to | the 365
days | in past and present Times; | being |
A series of 5000 Anecdotes and Facts ; |
forming | a History of the Year, | A
calendar of the Seasons, | and | a chrono-
logical Dictionary of the Almanac ; | with
a variety of | important and diverting
information, | for daily use and Entertainment, | Compiled from authentic sources
| by William Hone | [Quotation from
Herrick] | Illustrated by Numerous En-
gravings | London : | Printed for William
Hone, 45 Ludgate Hill, | (to be published
every Saturday, price Threepence) | and
sold by All booksellers in Town and
Country. | 1825.

[Two vols. 8vo. Collation : Vol. I : half-title p. [i] ; blank p. [ii] ; title p. [iii] ; blank p. [iv] ; Address, p. [v] ; Dedication, p. [vi] ; Preface, p. [vii] ; Illustration, p. [viii] ; text pp. 1-852. Vol. II. : blank p. [i] ; frontispiece p. [ii] ; title p. [iii] ; blank p. [iv] ; Dedication, p. [v] ; blank p. [vi] ; Preface, p. [vii] ; blank p. [viii] ; text pp. 1-832 ; Index, pp. 835-852.]

To this Lamb contributed :

VOL. I.—1825.

MAY 1.

“Remarkable Correspondent.”

JULY 9.

“Quatrains to the Editor.”

Reprinted from the *London Magazine*.

JULY 14.

Contains Letter to the Editor “Dog Days,” signed “Pompey,” protesting against a remark of Hone’s advocating the extermination of dogs. Assumed on internal evidence as Lamb’s.

JULY 21.

“Captain Starkey.”

AUGUST 12.

“The Humble Petition of an Unfortunate Day.”

George IV was born on August 12, and while Prince his birthday was so kept; when he became King his birthday was officially kept on 23rd April—hence the protest of the unfortunate day—12th August.

OCTOBER 5.

“The Ass.”

OCTOBER 18.

“*In Re* Squirrels.”

NOVEMBER 24.

Paragraph “London in November,” sometimes attributed to Lamb is by P. G. Patmore.

VOL. II.—1826.

JANUARY 28.

“An Appearance of the Season.”

APRIL 16.

“The Months.”

JUNE 22.

“Reminiscence of Sir Jeffery Dunstan.”

A note on one of the mock Mayors of Garrett, an old village in Garrett Lane, in South-West London.

In gratitude for Lamb's help, Hone dedicated the completed work to him and his sister Mary.

LXIII

THE NEW TIMES. 1825.

JANUARY 8.

Contains as No. X. of a series, "Variorum," an article by Lamb,

"Many Friends."

Signed "Lepus." This was identified, and first reprinted as Lamb's by Mr. Lucas, by a reference in Crabb Robinson's unpublished Diary.

JANUARY 13.

"Readers against the Grain." Signed "Lepus."

JANUARY 27.

Contains review of Dibbin's *Comic Tales*. Mr. Lucas has "no doubt Lamb wrote this review, both from internal evidence and from what we know through the medium of his letters, of his feelings towards the book and its author."

JANUARY 31.

"Mortifications of an Author." Signed "Lepus."

FEBRUARY 8.

"Tom Pry." Signed "Lepus."

FEBRUARY 28.

"Tom Pry's Wife." Signed "Lepus."

APRIL 12.

"Odes and Addresses to Great People"

Not signed. Review of the book under same title written by Tom Hood and his brother-in-law, J. H. Reynolds.

AUGUST 25.

"A Character."

Signed "Lepus." The first of a new series of articles "Sketches, Original and Select" to which Lamb does not seem to have again contributed.

OCTOBER 24. Contains 7 stanzas

"Pindaric Ode to the Tread Mill."

Following the "Pindaric Ode" is a 4-line epigram, "On the Arrival in England of Lord Byron's Remains," identified as Lamb's and printed by Mr. Lucas—a most unfortunate discovery, since it is written in the worst possible taste. But Lamb both loved and hated with ardour.

LXIV

NEW MONTHLY MAGAZINE. 1826.

JANUARY.

Popular Fallacies—

That a Bully is always a Coward.*

That ill-gotten Gain never prospers.*

That a Man must not laugh at his own Jest.*

That Such-a-one shows his Breeding.*

That the Poor copy the vices of the Rich.*

That enough is as good as a Feast.*

Of two Disputants the warmest is generally in the wrong.*

That verbal Allusions are not wit because they
will not bear translation.*

That the worst Puns are the best.*

FEBRUARY.

Popular Fallacies—

That you must love Me and love My Dog.*

That we should rise with the Lark.*

That we should lie down with the Lamb.*

Review of Hood's "Progress of Cant" conjecturally identified and printed by Mr. Lucas.

MARCH.

Popular Fallacies—

That Handsome is that Handsome does.*

That Home is Home though it is never so Homely.*

That My Lord Shaftesbury and Sir William Temple are models of the Genteel Style in Writing. Reprinted in *Last Essays* as "The Genteel Style in Writing."

APRIL.

Popular Fallacy—

That we must not look a Gift Horse in the Mouth.*

"The Religion of Actors"

Unsigned, and not reprinted by Lamb.

MAY.

Popular Fallacy—

That Great Wit is allied to Madness. Reprinted in *Last Essays* as "Sanity of True Genius."

JUNE.

Popular Fallacy—

That a Deformed Person is a Lord.

Reminiscences of Jude Judkins, Esq., of Birmingham.

Signed Elia, and with "To be Continued" appended—a promise not kept. Not reprinted by Lamb.

SEPTEMBER.

Popular Fallacy—

That a Sulky Temper is a Misfortune.*

* Reprinted as "Popular Fallacies," I to XVI in *Last Essays, 1833* (No. LXXXIX).

With the September number Lamb's connection with the *New Monthly* ceased, except for another contribution in 1827. After his death a new series of Popular Fallacies was begun in 1835, signed "L.B."

I have at last broke the bonds of business a second time, never to put 'em on again. I pitch Colburn and his magazine to the devil. I find I can live without the necessity of writing, tho' last year I fretted myself to a fever with the hauntings of being starved. [To Wordsworth, 6 September 1826.]

Colburn had something of mine in last month, which he has had in hand these seven months, and had lost, or couldn't find room for; I was used to different treatment in the *London*, and have foresworn Periodicals. [To Barton, 26 September 1826.]

Nature never wrote Knave upon a face more legible than upon that fellow's [Colburn].—Coal-burn him in Beelzebub's deepest pit. [To P. G. Patmore, 10 April 1831.]

LXV

THE | TABLE Book ; | by William Hone.
| With Engravings | [Motto] Every
Saturday. | London : | Published for
William Hone, | by Hunt and Clarke,
York Street, | Covent Garden, | 1827.

The first weekly number was issued 1 January 1827, and it continued throughout the year.

Contains the following by Lamb :

Vol. I (cols. 425, 426) :

A description of the Death-bed of Randall Norris, "sixty years ours and our father's friend." Reprinted in the first edition of the *Last Essays*. Mrs. Norris, however, seems to have objected to the publicity thus thrust upon her, and in the second edition, after Lamb's death, this essay was withdrawn, and "Confessions of a Drunkard" printed in its place.

Vol. II (cols. 79-81, July 16) :

"Mrs. Gilpin Riding to Edmonton."

A joking description of Mary Lamb crossing a stile, with a drawing by Hood.

"Gone or Going."

Poem of 12 stanzas reprinted as 9 in *Poems of C. Lamb* (1836).

(Col. 185) :

"Mr. Ephraim Wagstaff, His Wife and Pipe."

A prose tale of about 1100 words, practically a prose version of "Dick Strype" in *Morning Post*, 1802. This was identified as Lamb's by Mr. Dykes Campbell.

(Cols. 335-340) :

"The Defeat of Time."

A prose paraphrase of part of Hood's *Plea of the Midsummer Fairies*, published in 1827 with a dedication to Lamb.

(Col. 857) :

"Waltham, Essex. To the Editor."

Letter to Editor, signed "Z," containing an epitaph on Rev. Isaac Colnett in the churchyard of Waltham Abbey. Mr. Lucas prints this as Lamb's.

To the *Table Book* almost throughout the entire year 1827 Lamb sent week by week his extracts from the Garrick plays in the British Museum. This was a continuance of the work begun in 1808, in the volume of *Specimens of the English Dramatists*. After Lamb had retired from the India House he found time heavy on his hands, and searching for something to occupy his too-abundant leisure, remembered the rich store of old dramatists from whom he had gleaned for his previous work. He accordingly took up systematically the work of studying them, going daily to the Museum. "It is a sort of office to me; hours, ten to four, the same." Very soon he had filled his two notebooks—bequeathed by Edward Moxon to the British Museum—and had begun sending weekly instalments to Hone, introducing the series with a letter to the Editor, dated 27 January 1827. The publication of the Extracts was spread over the year.

Mr. Macdonald conjecturally reprints two letters: "Maid Marian" (May 17) and "Robin Hood" (May 24).

LXVI

NEW MONTHLY MAGAZINE. 1827.

JUNE 1827.

Contains poem "Angel Help" reprinted, slightly altered, in *Album Verses* [No. LXXVI]. Reprinted in Hone's *Table Book*, vol. i.

LXVII

ELIA. | Essays | which have appeared under that signature | in the | London Magazine. | Second Series. | Philadelphia:

—Carey, Lea and Carey—Chesnut Street.
J. R. A. Skerrett, Printer. | 1828.

[12mo, untrimmed edges, size $7\frac{1}{2} \times 4$, in yellow glazed paper, covered boards, back in pink muslin, with label "Elia. | — [Second Series." Front and back outside covers are printed "Elia. | Second Series," enclosed in a rule. Collation: title p. [1]; blank p. [2]; "Contents," p. [3]; blank p. [4]; "To Elia" [Sonnet by Bernard Barton], p. [5]; text pp. [6]-230; advertisement, "Just Published," pp. [231, 232.]]

This pirated volume contains in all twenty-five essays, including two by Barry Cornwall and one by Allan Cunningham, reprinted by the compiler under the idea they were by Lamb. Twelve of the Essays included were reprinted by Lamb in the *Last Essays*, and four ("On the Danger of Confounding Moral with Personal Deformity," "On the Melancholy of Tailors," "On the Inconveniences resulting from being hanged," "On Burial Societies") in the *Works*, 1818. The following six Essays, included in this pirated volume, were never reprinted by Lamb (all from the *London Magazine*): "Reflections in the Pillory" (March 1825); "A Vision of Horns" (January 1825); "Letter to an Old Gentleman whose Education has been Neglected" (same date); "Guy Faux" (October 1823); "The Old Actors" (February, March 1822); "The Gentle Giantess" (December 1822). The concluding essay, "A Character of the late Elia," was reprinted verbatim from the *London Magazine*, January 1823; when reprinted by Lamb in the *Last Essays*, as "Preface. By a Friend of the late Elia," it was condensed.

This volume was entirely unauthorised, but Lamb was doubtless pleased at this practical appreciation of his writings. He spoke approvingly of the get-up of the volume to N. P. Willis, and (14 July 1831) he writes Moxon: "I want to have my 2d. vol. Elia's bound Specimen fashion, and to consult you about 'im.

LXVIII

THE | BIJOU: | or | Annual of Literature
| and | The Arts. | [Device of a Cupid,
from a design by Stothard.] | London |
William Pickering | Chancery Lane. |
1828.

[Small 8vo, gilt edges, size $6\frac{5}{8}$ x 4, in printed boards, leather back. Sides lettered "The Bijou | W. Pickering MDCCCXXVIII," and back lettered "The Bijou | Pickering | MDCCCXXVIII." Collation: title p. [i]; blank p. [ii]; "Dedication." p. [iii]; blank p. [iv]; "Prefacc." pp. [v]-ix; blank p. [x]; "List of Embellishments." pp. [xi]-xii; "Contents." pp. [xiii]-xiv; text pp. [1]-319; vignette and imprint, p. [320]; advertisements, "Important Works Published by William Pickering," pp. [321-324]. Ten steel engravings separately printed.]

Contains on pp. 24, 25, "Verses for an Album. By Charles Lamb, Esq.," reprinted in *Album Verses* [No. LXXVI] as "In My Own Album."

[I] have sent it with four album poems of my own . . . to a Mr. Fraser, who is to be editor of a more superb Pocket book than has yet appeared by far! . . . I have stood off a long time from these Annuals, which are ostentatious trumpery, but could not withstand the request of Jameson, a particular friend of mine and Coleridge. [To Bernard Barton, 28 August 1827.]

I have not had a Bijoux, nor the slightest notice from Pickering about omitting 4 out of 5 of my books. [To Bernard Barton, 4 December 1827.]

LXIX

BLACKWOOD'S MAGAZINE. 1828.

I am busy with a farce in two acts, the incidents tragic-comic. I can do the dialogue *commey for*: but the damned plot—I believe I must omit it altogether. The scenes come after one another like geese, not marshalling like cranes or a Hyde Park review. The story is as simple as G.D., and the language

plain as his spouse. The characters are three women to one man; which is one more than laid hold on him in "Evangely." I think that prophecy squinted towards my drama. [To Mrs. Shelley, 26 July 1827.]

DECEMBER.

"The Wife's Trial; or, The Intruding Widow."

Reprinted in *Album Verses* [No. LXXVI]. Lamb wrote Procter that Blackwood paid him £20. The play was written in 1827, and sent to Kemble at Covent Garden in August of that year, but not accepted. It is founded on Crabbe's poem, "The Confidant" ("I made it all, . . . or most of it, in the green lanes about Enfield.")

If I knew how to transmit it, I would send you Blackwood's of this month, which contains a little Drama, to have your opinion of it, and how far I have improved, or otherwise, upon its prototype. [To Bernard Barton, 5 December 1828.]

LXX

THE SPECTATOR. 1828.

NOVEMBER 22. Contains Letter to the Editor

"Shakespeare's Improvers,"

protesting against the version of *King Lear*, by Nahum Tate, then being played at Covent Garden. First reprinted by Canon Ainger.

LXXI

THE | KEEPSAKE | for | MDCCCXXIX.-|
Edited by | Frederic Mansell Reynolds.
London: | Published for the Proprietor,
By Hurst, Chance, and Co., 65, St. Paul's
Churchyard, | and R. Jennings, 2, Poultry.

Contains poem,

“What is Love?” By M. L.

This has never been identified as by Mary Lamb, but in the opinion of the editor of this Bibliography it is certainly by her. The list of contributors given on the contents page of the volume is arranged in groups, the women writers being given in one line: “Mrs. Hemans, Miss Landon, M. L.” This settles the sex of the writer of the lines, and as Mary Lamb’s published writings were all either anonymous or signed merely “M. L.” the identification of the poem as her work is fairly complete. The poem follows, so that the reader may decide the probabilities for himself:

WHAT IS LOVE?

Love is the passion which endureth,
Which neither time nor absence cureth ;
Which nought of earthly change can sever :
Love is the light which shines for ever.

What cold and selfish breasts deem madness
Lives in its depths of joy and sadness :
In hearts, on lips, of flame it burneth ;
One is its world—to *one* it turneth.

Its chain of gold—what hand can break it ?
Its deathless hold—what force can shake it ?
Mere passion aught of earth may sever,
But *souls* that love—love on for ever.

LXXII

THE GEM. | A Literary Annual, | Edited
by Thomas Hood, Esq. | “Buds and
Flowers begin the Year, | “Song and Tale
bring up the rear.” | London : | W.
Marshall, 1, Holborn Bars. | 1829.

[12mo, gilt edges, size $6\frac{3}{4} \times 3\frac{5}{8}$, in red watered silk, lettered on back, "The Gem | London | 1829." Collation: title p. [1]; imprint, "London, Printed by W. J. Ruffy, 29 Budge Row," p. [2]; "Preface," pp. [3]-6; "Contents," pp. [7]-10; "List of the Plates," pp. [11]-12; text pp. [13]-324, with imprint, "Printed by W. J. Ruffy, 29 Budge Row, London." at foot of p. 324. Contains 16 separately printed steel engravings, including engraved title and "embossed plate." A large paper edition was also issued, gilt edges, size $7\frac{1}{2} \times 4\frac{5}{8}$.]

Contains poem,

"On an Infant dying as soon as born."

Written in May 1827, and sent to Tom Hood; evoked by the birth of Hood's first born. The lines were evidently retained by Hood, and when he became editor of this second issue of *The Gem* were printed by him. Considerably changed, the lines were reprinted in *Album Verses*.

There is also printed on pp. 25-27 a prose sketch (*The Widow*), signed "C. Lamb," but actually by Hood, written round an engraving after a painting by R. Leslie. Hood in the first instance applied to Lamb to write the sketch :

Charles wishes to know more about *The Widow*. Is it to be made to match a drawing? If you could throw a little more light on the subject, I think he would do it. [Mary Lamb to Hood, 1828.]

And Lamb, seemingly not replying in time, Hood wrote it himself, and sent Lamb a proof. So Lamb acknowledges in a letter to Hood dated 17 December [1828]:

When I got the proof sheet I was puzzled and staggered. I did not at all expect that you would put my name to anything; I only understood you were going to write something in my way. However, I did accept it, and by that acceptance am bound to incur whatever penalties, etc. . . . If I have any quarrel with you, it was (for I have made it up from my heart) that when I went to your house two days after receiving said proof I found the volume done up, and a few days after a censure of it in a weekly thing, so that I had no option of taking or declining the said honour.

This issue of *The Gem* also contains the sonnet by Keats, "On a Picture of Leander"; "The Dream of Eugene Aram," by Hood; and Scott's "Death of Keeldar." Tennyson contributed the following year.

LXXIII

BLACKWOOD'S MAGAZINE. 1829.

JANUARY. Contains sonnet

"The Gipsy's Malison."

Originally intended by Lamb for *The Gem*, 1829 [No. LXXII], but rejected by Hood—or the publisher?—as immoral. Reprinted in *Album Verses*.

Did you see a sonnet of mine in Blackwood's last? . . . 'Twas written for the "Gem," but the editor declined it, on the plea that it would *shock all mothers*; so they published "The Widow" instead. I am born out of time. I have no conjecture about what the present world calls delicacy. I thought "Rosamund Gray" was a pretty modest thing. Hessey assures me that the world would not bear it. I have lived to grow into an indecent character. When my sonnet was rejected I exclaimed, "Damn the age; I will write for Antiquity!" [To B. W. Procter, 22 January 1829.]

MAY. Contains two 8-line stanzas

"For a Young Lady's Album."

Reprinted in *Album Verses* [No. LXXVI] as "In the Album of Miss—."

MAY. Contains also 30-line poem

"The Christening."

Reprinted in *Album Verses*, slightly altered. Written to celebrate the christening of the son of Charles and Mary Gisburne, at which Lamb and his sister were sponsors.

JUNE. Contains 16-line stanzas

“For the Album of Miss——, French Teacher at
Mrs. Gisburne’s School, Enfield.”

Reprinted in *Album Verses* as “In the Album of a
French Teacher.” Contains also 14-line stanza

“To Emma, learning Latin and Desponding,”
by Mary Lamb.

LXXIV

BLACKWOOD’S MAGAZINE. 1830.

JANUARY.

“The Pawnbroker’s Daughter.”

A farce in two Acts; written about 1825, and, according to Canon Ainger, submitted to Charles Mathews at the Adelphi Theatre and declined. Writing Bernard Barton, Lamb speaks of it as “an old rejected farce.” It was never reprinted by Lamb. It treats in part on the same subject as the Elia Essay “On the Inconveniences of being Hanged.”

LXXV

THE TIMES. 1830.

MAY 7. Contains

Review of an Edition of *The Pilgrim’s Progress*,
issued in 1830, with a memoir of Bunyan by Southey. This review has been conjecturally identified as by Lamb. In the memoir Southey had mentioned appreciatively Hone’s *Table Book* and *Every-Day Book*. At this time Hone was in financial distress, and Lamb was actively moving to find him assistance.

MAY 21. Contains an article embodying
Correspondence between Southey and Hone.

It is possible this is, at least in part, by Lamb, and was one of his efforts to arouse public interest in Hone's ventures. In the same issue is an advertisement, also probably by Lamb, announcing that Hone's friends were subscribing capital to enable him to open a coffee-house at 13 Gracechurch Street. The first list of subscriptions, published May 31, is headed "Charles Lamb, Esq., Enfield, £10." The second list, published June 10, is preceded by a brief paragraph, probably by Lamb, announcing the success of the appeal. However, in the end sufficient capital was not subscribed, and the venture ended disastrously for Hone.

AUGUST 10. Contains 8-line epigram
"The Royal Wonders."

On the abdication of Charles x of France, and the good understanding between William IV and the English people, signed "Charles Lamb." First reprinted by Mr. Lucas.

LXXVI

ALBUM VERSES, | With a few others, | By
Charles Lamb. [Device of a child writing
from a design by Canova.] London : |
Edward Moxon, 64, New Bond Street. |
1830.

[8vo, untrimmed edges, size $7 \times 4\frac{3}{4}$, in paper-covered boards with
label "Album | Verses. | By C. Lamb. | Price 7s." Collation :
title p. [i]; imprint, "Bradbury and Evans, Printers, Bouvierie
Street, Fleet Street." p. [ii]; dedication "To the Publishers."

pp. [iii]-iv; "Contents." pp. [v]-vii; blank p. [viii]; text pp. [1]-150; imprint as on p. [ii] at foot of page 150; advertisement of Roger's "Italy," p. [151]; blank p. [152].]

Contains :

- "In the Album of a Clergyman's Lady."
- "In the Autograph Book of Mrs. Sergeant W——."
- "In the Album of Lucy Barton."
- "In the Album of Miss —" (reprinted from *Blackwood's*, May 1829).
- "In the Album of a very Young Lady."
- "In the Album of a French Teacher" (from *Blackwood's Mag.*, June 1829).
- "In the Album of Miss Daubeny."
- "In the Album of Mrs. Jane Towers."
- "In my own Album" (reprinted from "The Bijou" [No. LXVIII]).

And under the heading "Miscellaneous" the following poems :

"Angel Help" (reprinted from *New Monthly Magazine*, 1827).

"The Christening" (reprinted from *Blackwood's*, May 1829).

"On an Infant dying as soon as Born" (reprinted from *The Gem*, 1829 [No. LXXII]).

"To Bernard Barton."

"The Young Catechist."

"She is Going."

"To a Young Friend."

"To the Same" (both addressed to Emma Isola, Lamb's adopted daughter).

And seven sonnets :

"Harmony in Unlikeness," written at Cambridge (reprinted from the *Examiner*, August 29 and 30, 1819, dated August 15).

"To a celebrated Female Performer in the 'Blind Boy'" (reprinted from *Morning Chronicle*, 1819).

"Work" (reprinted from *Examiner*, June 20 and 21, 1819).

"Leisure" (from *London Magazine*, April 1821).

“To Samuel Rogers” (on the death of his brother, Daniel Rogers, in 1829).

“The Gipsy’s Malison” (from *Blackwood’s Mag.*, January 1829).

And the following commendatory verses :

“To the Author of Poems published under the name of Barry Cornwall” (from *London Magazine*, September 1820).

“To R. S. Knowles” (should be “J. S. Knowles”; the mistake originated in first publication in *London Magazine*, September 1820).

“To the Editor of the *Every-day Book*” (from *London Magazine*, May 1825; reprinted in the *Every-Day Book* by Hone on July 9 following).

“Acrostics,” four sets of verses, originally written, Mr. Lucas conjectures, for school friends of Emma Isola, Lamb’s adopted daughter.

“Translations from the Latin of Vincent Bourne.” Nine sets of verse translations, of which the third, “Epitaph on a Dog,” was first published in *The Indicator*, May 3, 1820. On the publication of *Album Verses* Lamb reviewed *The Latin Poems of Vincent Bourne* (originally published in 1721) in *Moxon’s Englishman’s Magazine*, September 1831.

“Pindaric Ode to the Treadmill” (from *The New Times*, October 24, 1825, considerably changed).

“Epicedium Going or Gone” (from *Table Book*, 1827, with 16 lines omitted).

And the play

“The Wife’s Trial; or the Intruding Widow” (from *Blackwood’s Magazine*, December 1828: “Blackwood sent me £20 for the drama”).

When “Album Verses” was reprinted in the 1836 edition of Lamb’s Poetical Works some ten poems were added; for these see Appendix.

As Lamb in his dedication to Moxon states, the book was intended more as a sample of the workmanship of the books to be published by Moxon, than as

LXXVII

MEMOIRS | OF | THE LIFE AND TIMES |
OF | DANIEL DE FOE: | containing | A
review of his writings, | and | his opinions
upon a variety of important matters, civil
and | ecclesiastical. | By Walter Wilson,
Esq. | of the Inner Temple. | In Three
Volumes. | Vol. I. [-III.] | London: | Hunt,
Chance, and Co. | 1830.

[3 vols. 8vo, untrimmed edges, size 9 x 5½, in paper-covered boards with labels. Vol. I. Collation: half-title p. [i]; blank p. [ii]; title p. [iii]; imprint, "Bradbury and Dents, Printers, Oxford Arms Passage, Warwick Lane." p. [iv]; "Preface." pp. [v]-xxii; "Chronological Catalogue | of the | Writings of De Foe." pp. [xxiii]-xlvi; "Contents." pp. [xlii]-lxii; "Errata." p. [lxiii]; blank p. [lxiv]; text pp. [1]-842.

Vol. II. Collation: half-title p. [i]; blank p. [ii]; title p. [iii]; imprint. p. [iv]; "Contents." pp. [v]-xviii; "Errata." p. [xix]; blank p. [xx]; text pp. [1]-527; "End of Vol. II." and imprint p. [528].

Vol. III. Collation: half-title p. [i]; blank p. [ii]; title p. [iii]; imprint p. [iv]; "Contents." pp. [v]-xviii; "Errata." p. [xix]; blank pp. [xx]; text pp. [1]-650; "Index." pp. [651-685]; blank pp. [686-688].

In vol. iii., pp. 428-429, is a contribution or rather letter to the author by Lamb, with a prefatory note: "The following remarks upon De Foe's works of genius are from the author's highly esteemed friend, Charles Lamb, and are original." On pp. 636-639 is another contribution by Lamb, with prefatory note: "To recal the attention of the public to his other fictions, the present writer is happy to enrich his work with some original remarks upon his secondary novels by his early friend, Charles Lamb," etc. The volumes were published in November 1829.

Lamb gave some help in the preparation of these vols. to Wilson, who had been a fellow-clerk at the India House before he became bookseller and author. In a letter Lamb says "De Foe was always my darling."

LXXVIII

THE GEM, | A Literary Annual. | "Buds
and Flowers begin the Year, | "Song
and Tale bring up the rear." | London :
| W. Marshall, 1, Holborn Bars ;
MDCCCXXX.

[12mo, gilt edges, size 6 $\frac{1}{2}$ x 4 $\frac{3}{4}$, in red watered silk; back lettered, "The Gem | London | 1830." Collation: title p. [i]; imprint, "London : Printed by W. J. Ruffy, 29 Budge Row." p. [ii]; "Preface." pp. [iii]-viii; "Contents." pp. [xi]-xi; "List of the Plates." p. [xii]; text pp. [1]-275, imprint at foot of p. 275 as on p. [ii]; advertisement of preceding issue of "The Gem," p. [276]. Separately printed engraved title and twelve plates.]

Contains brief prose sketch

"Saturday Night."

Signed "NEPOS," written by Lamb round an engraving after the picture by Wilkie. Not reprinted by Lamb.

For God's sake do not let me be pestered with Annuals. They are all rogues who edit them, and something else who write in them. . . . The sight of one of those Year Books makes me sick. I get nothing by any of 'em, not even a copy. . . . But if you'd have me not sick, no more of Annuals. [To Barton, 30 August 1830.]

LXXIX

THE SPECTATOR. 1830.

JULY 24.

Two brief letters on "Clarence Songs," that is, street ballads on King William while he was Duke

of Clarence. These letters were first reprinted by Mr. Lucas.

LXXX

THE EXAMINER. 1830.

AUGUST 22.

“On the *Literary Gazette*.”

Six-line Epigram on Jerdan's paper. Jerdan had attacked Lamb for issuing *Album Verses*. Southey replied with his *Times* sonnet to Lamb. A series of Epigrams, signed “T.A.,” began in the *Examiner* on 14 August. It cannot be known now if Lamb was the author of all, or any, of these, but among Vincent Novello's papers in the *British Museum* is a cutting containing this Epigram, marked, “In handwriting of Mr. Charles Lamb.”

LXXXI

HONE'S YEAR BOOK. 1831.

MARCH 19.

Contains 27 lines “To C. Aders, Esq., on his Collection of Paintings by the old German Masters.”

DECEMBER 30.

“To Louisa M——, whom I used to call ‘Monkey.’”

LXXXII

THE ENGLISHMAN'S MAGAZINE. 1831.

This magazine was begun in April 1831, and taken over by Moxon in August. However, Moxon

seems to have severely burned his fingers with the venture, and it collapsed in October with its seventh number.

Lamb's contributions are :

AUGUST.

“Hercules Pacificatus. A Tale from Suidas”
(in verse).

“Reminiscences of Elliston.”

Signed by Lamb in jest “Mr. H——.” Elliston had played the part of Mr. H—— in Lamb's unlucky comedy of that name at Drury Lane in 1806. Reprinted in *Last Essays* as two essays titled, “To the Shade of Elliston” and “Ellistoniana.”

SEPTEMBER.

“Peter's Net. *All is Fish that comes to my Net.* No. I.
Recollections of a late Royal Academician.”

Recollections of George Dawe, R.A., a fashionable portrait painter who died in 1829. Not reprinted by Lamb.

“Suggested by a Sight of Waltham Cross.”

Twelve-line epigram referring to the funeral of Queen Caroline. Sent to Bernard Barton in 1827 :

Strolling to Waltham Cross the other day, I hit off these lines.

Contains also review of the Latin Poems of Vincent Bourne, quoting two of the nine translations from Bourne published in *Album Verses*. Bourne was a master in Westminster School, and published his Latin verses in 1721. This ingenious review by Lamb of his own verses was unsigned, but identified as Lamb's by Mr. Dykes-Campbell in *Athenæum*, 3 August 1889.

OCTOBER.

“Peter’s Net. By the Author of ‘Elia.’ No. II. On the total Defect of the Faculty of Imagination observable in the Works of Modern British Artists.”

“To be continued” at end. Reprinted in *Last Essays* as “Newspapers Thirty-five Years ago.” The change of title is curious, and explained thus: Lamb had intended the essay to be in two or more parts. The first part was published, when Moxon suddenly stopped publication of the magazine, the news reaching Lamb when “my pen was warming in my hands at a ludicrous description of a landscape of an R.A.” Lamb completed the essay and sent it—or part of it—to the weekly *Reflector*, begun by Moxon in December 1832, a periodical of which all trace has now vanished. Finally, Lamb’s essay—excepting the first part referring to newspapers—was reprinted in its entirety in the *Athenæum*, January 12, 19, 26 and February 2, 1833.

LXXXIII

ATHENÆUM. 1831.

AUGUST 6. Two epigrams, first reprinted by Mr. Macdonald :

“On Miss F. A—T—N, of the K.T.”
“A Horsey Pair.”

NOVEMBER 5. Contains 12-line stanza

“Lines for a Monument commemorating the Sudden Death by drowning of a Family of Four Sons and Two Daughters.”

The family of John and Ann Rigg, of York, drowned in the Ouse in August 1830. Lamb along with others seems to have been invited to suggest an

inscription, and that by James Montgomery was chosen. The lines were reprinted in the *Tatler* by Leigh Hunt on 31 December of same year.

LXXXIV

SATAN IN SEARCH OF A WIFE ; | with the
whole process of | his Courtship and
Marriage, | and who danced at the wed-
ding | by | an eye witness. | [Vignette] |
London : | Edward Moxon, 64, New Bond
Street. | M.DCCC.XXXI.

[12mo, in pink paper covers ; size $6\frac{1}{2} \times 3\frac{3}{4}$. First page of cover printed from same type as title-page, but with semicolon instead of comma at end third line ; a short rule above the vignette is omitted ; the words "PRICE ONE SHILLING" are added above the date ; and the whole enclosed in a border of double rule ; the imprint "Bradbury and Evans, Bouverie Street." is added below the rule. On back page of cover is advertisement, "Just Published | By E. Moxon," etc. Collation : title p. [1] ; imprint, "London : | Bradbury & Evans, Printers, | Bouverie Street." p. [2] ; "Dedication." p. [3] ; blank p. [4] ; text pp. [5]-36, with imprint "Bradbury and Evans, Printers." at foot of p. 36. Four page-woodcuts by George Cruikshank, separately printed, face title and pp. 8, 21, 32 ; there are vignette woodcuts on title (repeated on cover) and on p. 36.]

Published without Lamb's name, but advertised "By the Author of Elia" (to Moxon, 11 February 1833 : "I wish you would omit 'by the Author of Elia' now, in advertising that damn'd 'Devil's Wedding'"). This curious poetical ballad is not in Lamb's best vein, and he seems to have recognised it would not add to Elia's reputation, and so suppressed it after the first edition. It celebrates the wedding of the Devil with a tailor's daughter ; and it is a curious coincidence that the Vicar of Enfield, where Lamb then resided, had wedded a tailor's daughter ; this

fact also may have induced Lamb not to reprint it. "Satan in Search of a Wife" is a semi-burlesque of "The Loves of the Angels" by Thomas Moore, a subject Lamb had paraphrased in his *Elia* Essay "The Child Angel" in the *London Magazine*, June 1823.

I am heartily sorry my Devil does not answer. We must try it a little longer, and after all I think I must insist on taking a portion of the loss upon myself. It is too much you should lose by two adventures. [To Moxon, 3 February 1831.] [The two "adventures" are probably "Album Verses" and "Satan in Search of a Wife."]

Nothing with my name will sell ; a blast is upon it. Do not think of such a thing, unless ever you become rich enough to speculate. Being praised, and being bought, are different things to a Book. Fancy books sell from fashion, not from the number of their real likers. [To Moxon, 15 December 1831.]

The *Talisman* for 1831, one of the Albums for 1831, edited by the wife of the great Album poet, Alaric A. Watts, contains "A True Story." A short sketch of a psychical experience. First reprinted by Mr. Lucas as Lamb's. It has been suggested that the author is Leigh Hunt.

LXXXV

THE ATHENÆUM. 1832.

JANUARY 7. "The Self-Enchanted" (poem).

FEBRUARY 11. "On the Death of Munden."

Letter to the Editor, briefly eulogising Munden, the Drury Lane actor, who died on 6 February 1832.

FEBRUARY 25. Contains 42 lines.

Parting Speech of the Celestial Messenger to the Poet ; from the Latin of Palingenius in the *Zodiacus Vita.*

Palingenius was a Latin poet of the sixteenth century whose *Zodiacus Vitæ* was published in 1536.

JULY 7. Contains verse translation from Palingenius
"Existence, considered in itself, no Blessing."

LXXXVI

THE REFLECTOR. 1832.

The sudden collapse of the *Englishman's Magazine* in October 1831 seems to have conveyed no warning to Moxon, and on December 15 (?), 1832, he began to issue a weekly review, *The Reflector*, which came to an abrupt end with its third number. No copy of this periodical is known to be in existence: it has utterly vanished. Lamb contributed to it; there is an advertisement in the *Athenæum*, 22 December 1832, of *The Reflector* as containing "An Essay on Painters and Painting by Elia." This essay is the second part of the essay ("On the total Defect of the Faculty of Imagination observable in the Works of Modern British Artists"), of which the first part was published in the *Englishman's Magazine*, October 1831 [No. LXXXII]. What else Lamb may have sent is unknown.

The Reflector seems to have been modelled on *The Spectator* of Addison and Steele; it was edited by John Forster (then only twenty), Dicken's friend and biographer, who was perhaps also the proprietor. This *Reflector* of 1832-33 should not be confounded with Leigh Hunt's *Reflector* of 1811-12, to which also Lamb contributed (see *ante*, No. XXIX).

I am very sorry the poor *Reflector* is abortive. 'Twas a child of good promise for its weeks. But if the chances are so much against it, withdraw immediately. It is idle uphill waste of money to spend another stamp on it. [To John Forster, 23 December 1832.]

LXXXVII

THE TIMES. 1833.

DECEMBER 13. Contains Sonnet

“To Samuel Rogers, on the new Edition of his
‘Pleasures of Memory.’”

This new edition was published by Moxon in December 1833, dated 1834.

LXXXVIII

THE WIFE: | A Tale of Mantua. | A Play, in Five Acts. | By | James Sheridan Knowles, | author of “*Virginius*,” “*The Hunchback*,” &c. | London: | Edward Moxon, Dover Street. | 1833.

[8vo, untrimmed edges, size $8\frac{1}{2} \times 5\frac{1}{2}$, in paper covers with label on front, “*The Wife: | A Tale of Mantua. | By | James Sheridan Knowles. | Price Four Shillings.*” Enclosed in double rule border. Collation: advertisements: “*Just Published*,” p. [i]; “*By the same Author.*” p. [ii]; title p. [iii]; imprint, “*London: | Printed by Bradbury and Evans, | Whitefriars.*” p. [iv]; dedication, p. [v]; blank p. [vi]; prefatory note, p. [vii]; blank, p. [viii]; “*Prologue.*” pp. [ix, x]; “*Dramatis Personae*” p. [xi]; blank, p. [xii]; text, pp. [1]-118; “*Epilogue.*” Written by Charles Lamb. Spoken by Miss | Ellen Tree.” pp. [119]-120; imprint, “*London: | Bradbury and Evans, Printers, | Whitefriars.*” at foot of p. 120.]

Both prologue and epilogue by Lamb, though curiously enough the former is not given as by Lamb in the above. The original version, differing considerably from that printed by Knowles, is in a letter to Moxon, in the Forster collection in South Kensington Museum.

LXXXIX

THE LAST ESSAYS OF ELIA: | being | a
sequel to essays published under | that
name. | London: | Edward Moxon, Dover
Street. | 1833.

[12mo, untrimmed edges; size $7\frac{7}{8} \times 4\frac{7}{8}$, in paper-covered boards
with label. Collation: half-title, p. [i]; blank, p. [ii]; title,
p. [iii]; imprint, "London: | Printed by Bradbury and Evans,
| Bouverie Street." p. [iv]; "Preface." pp. [v]-x; "Contents."
pp. [xi]-xii; text, pp. [1]-283; imprint, "Bradbury and Evans,
Printers, | 22 Bouverie Street." p. [284]; advertisements, "Just
Published, | By Edward Moxon," etc., pp. [285-288].

The volume contains as follows, the date of first
publication being appended to each item:

Blakesmoor in H——	<i>London Magazine</i> , Sep-
shire	tember 1824.
Poor Relations . . .	<i>London Magazine</i> , May
	1823.
Stage Illusion . . .	<i>London Magazine</i> ,
	August 1825.
To the Shade of Elliston .	<i>Englishman's Magazine</i> ,
	August 1831.
Ellistoniana . . .	<i>Englishman's Magazine</i> ,
	August 1831.
Detached Thoughts on Books and Reading	<i>London Magazine</i> , July
	1822.
The Old Margate Hoy .	<i>London Magazine</i> , July
	1823.
The Convalescent . . .	<i>London Magazine</i> , July
	1825.
Sanity of True Genius .	<i>London Magazine</i> , May
	1826.
Captain Jackson . . .	<i>London Magazine</i> ,
	November 1824.
The Superannuated Man	<i>London Magazine</i> , May
	1825.

The Genteel Style in *New Monthly Magazine*,
Writing March 1826.

Barbara S—— *London Magazine*,
April 1825.

The Tombs in the *London Magazine*,
Abbey October 1823.

Amicus Redivivus *London Magazine*,
December 1823.

Some Sonnets of Sir *London Magazine*,
Philip Sydney September 1823.

Newspapers Thirty-five *Englishman's Magazine*,
Years Ago October 1831.

Barrenness of the *Athenæum*, January and
Imaginative Faculty February 1833.
in the Productions of
Modern Art

Rejoicings upon the New *London Magazine*,
Year's Coming of Age January 1823.

The Wedding *London Magazine*,
June 1825.

The Child Angel: *London Magazine*,
Dream June 1823.

A Death-Bed *Hone's Table Book*,
1827.

Old China *London Magazine*,
March 1823.

Popular Fallacies, I. to *New Monthly Magazine*,
XVI. January to September
1826.

The essay "A Death-Bed," reprinted from *Hone's Table Book*, 1827 [No. LXV], was reprinted only in the first edition; in the second edition, 1836, after Lamb's death, it was withdrawn, and "The Confessions of a Drunkard," from the *Philanthropist*, 1813, and the *London Magazine*, 1822, substituted.

The issue of the volume was delayed for some time by an injunction from Taylor, of the firm of Taylor & Hessey, who claimed copyright in those Essays

reprinted in this volume from the *London Magazine*. The matter seems to have been settled by Lamb paying Taylor £30 to waive his rights.

On 9th September, however, Lamb writes H. F. Cary: "Taylor and we are at law about it," though the £30 was paid Taylor in March.

Will you bring the *Tragedian* (and *Tragedy*) in your hands? I am sorry to add (don't be frightened), just as the last Elias were ready for distribution, there has come from Taylor, of the *London*, a threat to Moxon of applying for an injunction, unless he compensates him for his copyright. The dog in the manger! neither to print himself nor let print. In this emergency can you spare me a little counsel?—Whether the injunction would hold? Taylor made no bargain with me, but volunteer'd third profits—he says he purchased right of printing the former volume of Baldwin. Send me a cup of cool comfort in the form of advice—some legal crumbs that drop from the Sergeant's table. [To Talfourd, 1833?]

Many thanks for the books; but most thanks for one immortal sentence: "If I do not *cheat* him, never *trust* me again." I do not know whether to admire most the wit or justness of the sentiment. It has my cordial approbation. My sense of *meum* and *tuum* applauds it. . . . The outlaw to the Mosaic dispensation!—unworthy to have seen Moses bchind!—to lay his desecrating hands upon Elia! Has the irreverent ark-toucher been struck blind, I wonder? The more I think of him the less I think of him. His meanness is invisible with aid of solar microscope. My moral eye smarts at him. The less flea that bites little fleas! The great BEAST! The beggarly nit! [To Moxon, 1833.]

XC

THE ATHENÆUM. 1833.

JANUARY 12, 19, 26 and FEBRUARY 2.

"On the Total Defect of the Quality of Imagination observable in the Works of Modern British Artists."

See *Englishman's Magazine* [No. LXXXII].

Preceded by an Editorial Note: "This series of papers was intended for a new periodical, which has been suddenly discontinued. The distinguished writer having kindly offered them to the *Athenaeum*, we think it advisable to perfect the series by this reprint; and, from the limited sale of the work in which it originally appeared it is not likely to have been read by one in a thousand of our subscribers."

MARCH 9.

"Christian Names of Women."

To Edith S[outhey] (sonnet).

APRIL 13. Review of

"Sonnets. By Edward Moxon."

This is presumed to be Lamb's on rather scanty internal evidence. Moxon was a poet before becoming a publisher, and it is quite possible Lamb took every opportunity of proving his regard for his friend and the husband of his adopted daughter, Emma Isola.

NOVEMBER 30.

"Thoughts on Presents of Game."

Signed "Elia," and not reprinted. Brief essay, in the style of the "Roast Pig" essay.

DECEMBER 7.

"To a Friend on his Marriage."

Poem of 28 lines, to Moxon on his marriage with Emma Isola.

DECEMBER 21.

"To T. Stothard, Esq., on his Illustrations of the Poems of Mr. Rogers."

Sonnet.

XCI

THE MIRROR OF LITERATURE, AMUSEMENTS, AND INSTRUCTION.

JUNE 1, 1833. Contains 6-line verse
"The Gatherer."

Printed in Lucas, vii. 995; also the following

FROM THE LATIN,

As swallows shrink before the wintry blast,
And gladly seek a more congenial soil,
So flatterers halt when fortune's lure is past,
And basely court some richer lordling's smile.

C. L—B.

MAY 7, 1836. Contains the following:

C. Lamb. The following lines were written by the late C. Lamb upon the cover of a book of blotting paper.—F. W. L.

Blank tho' I be, within you'll find
Relics of th' enraptured mind :
Where truth and fable, mirth and wit,
Are safely here deposited.
The placid, furious, envious, wise
Impart to me their secrecies ;
Here hidden thoughts in blotted line,
Nor sybil can the sense divine,
Lethe and I twin sisters be—
Then, stranger, open me and see.

These two verses were first reprinted in the *Athenæum* (30 June 1906) by Mr. Walter Jerrold.

XCII

THE ATHENÆUM. 1834.

JANUARY 4, MAY 31, JUNE 7, JULY 19.
"Table Talk by the late Elia."

FEBRUARY 15.

“Cheap Gifts: A Sonnet.”

JULY 26. Contains 22-line stanza

“To Clare N[ovello],”

daughter of Lamb’s friend, Vincent Novello, who, as the Countess Gigliucci, is still living.

XCIII

NEW MONTHLY MAGAZINE, Edited by
John Forster. 1835.

FEBRUARY.

“On the Death of Coleridge.”

This passage of about 220 words was written by Lamb in the album of his friend Mr. Keymer, and reprinted in the *Monthly Magazine*, in an article on Lamb written by the editor, John Forster. Coleridge’s death on 25 July 1834 was a fatal blow to Lamb; it seemed to stun his mental faculties, and for the remaining six months of his life he brooded over the memories of his dead friend, murmuring “Coleridge is dead.”

APRIL.

“Charles Lamb’s Autobiography.”

This brief autobiography was written by Lamb for William Upcott, probably for use in the latter’s *Dictionary of Living Authors* (1816). Quoted by John Forster in an article on Lamb, written after his death.

XCIV

THE ATHENÆUM. 1835.

MARCH 14. Contains three 6-line stanzas.

“To Margaret W——,” dated “Edmonton, 8th
October 1834.”

Mr. Lucas states this is believed to be the last poem
written by Lamb.

APPENDIX

THE | POETICAL WORKS | OF | CHARLES
LAMB. | A New Edition. | London: |
Edward Moxon, Dover Street. |
MDCCCXXXVI.

[pp. xii, 289.]

Published two years after Lamb's death; a reprint of the poems in "Works" (1818) and "Album Verses" (1830), and the following ten poems reprinted for the first time:

"In the Album of Edith S—" (*Athenæum*, 9 March 1833).

"To Dora W—"

—"In the Album of Rotha Q—"

"In the Album of Catherine Orkney."

"To T. Stothard, Esq." (*Athenæum*, 21 December 1833).

"To a Friend on his Marriage" (*Athenæum*, 7 December 1833).

"The Self-Enchanted" (*Athenæum*, 7 January 1832).

"To Louisa M—, whom I used to call 'Monkey'" (*Hone's Year Book*, 30 December 1831).

"Cheap Gifts: a Sonnet" (*Athenæum*, 15 February 1834).

"Free Thoughts on several Eminent Composers" (written in Vincent Novello's Album).

THE | LETTERS | OF | CHARLES LAMB,
 with | A Sketch of his Life. | By Thomas
 Noon Talfourd, | one of his Executors. |
 In Two Volumes. | Vol. I [II]. | London:
 Edward Moxon, Dover Street. |
 MDCCCXXXVII.

[Vol. I, pp. x, 335; Vol. II, pp. [iv] 338.]

The first collection of Lamb's Letters, on which with the *Elia* Essays his fame as a writer rests. Though Lamb's two executors, Talfourd and Moxon, are entirely responsible for the volumes, they took very many arbitrary liberties with the text of the letters. A new edition was issued in 1849; and in 1850 two further volumes, *Final Memorials*, were edited by Talfourd and issued by Moxon.

THE ATHENÆUM. 1846.

JANUARY 10. Contains 12-line stanza "Lines addressed to Lieut. R. W. H. Hardy, R.N., on the perusal of his volume of Travels in the Interior of Mexico," the lines being sent to the *Athenæum* by an anonymous correspondent. Lieut. Hardy's "Travels in the Interior of Mexico in 1825" was published in 1829. Lamb's lines bear date, "Enfield, January 1830." The same issue contains "The First Leaf of Spring," 31 lines of verse, dated "1832," "written on the First Leaf of a Lady's Album," and sent to the *Athenæum* by an anonymous correspondent; and also from the same correspondent 16 lines, dated "12th October 1827," "On being asked to write in Miss Westwood's Album."

NOTES AND QUERIES. 1856.

OCTOBER 11. Contains 26 lines of verse, "What is an Album," contributed by John Mathew Gutch, an

old school friend of Lamb's, to this issue of *Notes and Queries*, and copied by him from the version in Lamb's autograph on the fly-leaf of a copy of "John Woodvil."

HARPER'S MAGAZINE. 1858.

DECEMBER. Contains a lengthy prose paraphrase of Beaumont and Fletcher's play, "Cupid's Revenge." In a prefatory note the editors explain that the original MS. of this previously unpublished tale, along with a number of letters of Lamb and Coleridge, was carried to America by Lamb's friend, Thomas Allsop, when he was compelled to flee from England owing to his share in Orsini's attempt on the life of Napoleon III in 1858. Succeeding numbers of the magazine contained a number of Lamb's letters to Allsop.

ELIANA: | BEING | THE HITHERTO UN-
COLLECTED WRITINGS | OF | CHARLES
LAMB. | "The King's chaff is as good as
other people's corn." — Old Proverb |
London: | Edward Moxon and Co. |
1864.

[8vo, pp. 437.]

To the American editor of this volume—of which the English and American editions were almost simultaneous—J. E. Babson, the credit is due of having re-aroused interest in Lamb's writings. Until this time the editions of Lamb's works contained only the writings he himself had published in volume form. This seemingly in accordance with the astounding idea, virulent to this day in some quarters, that an author's work embraces only what is published in book form by himself. Happily for English literature, this absurd ruling is now unanimously held inapplicable

to Lamb. The volume contains the following, nearly all republished from periodicals for the first time :

“Table Talk” (*Athenæum*, January–July 1834).
“The Gentle Giantess” (*London*, December 1822).
“The Reynold’s Gallery” (*Examiner*, 6 June 1813).
“Guy Faux” (*London*, November 1823).
“A Vision of Horns” (*London*, January 1825).
“John Kemble, and Goodwin’s Tragedy of ‘Antonio’” (*London*, April 1822).
“The Good Clerk, A Character” (*Reflector*, 1811).
“Reminiscence of Sir Jeffery Dunstan” (Hone’s *Every-Day Book*, 22 June 1825).
“On a Passage in ‘The Tempest’” (*London*, November 1823).
“The Months” (Hone’s *Every-Day Book*, 16 April 1826).
“Biographical Memoir of Mr. Liston” (*London*, January 1825).
“Autobiography of Mr. Munden” (*London*, February 1825).
“The Illustrious Defunct” (*New Monthly*, January 1825).
“The Religion of Actors” (*New Monthly*, April 1826).
“The Ass” (Hone’s *Every-Day Book*, 5 October 1826).
“In Re Squirrels” (Hone’s *Every Day Book*, 18 October 1826).
“Estimate of De Foe’s Secondary Novels” (From Wilson’s *Memoirs of De Foe*, 1830).
“Postscript to the ‘Chapter on Ears’” (*London*, March 1821).
“Elia to his Correspondents” (*London*, March 1821).
“Unitarian Protests” (*London*, February 1825).
“On the Custom of Hissing at the Theatres” (*Reflector*, 1811).

“Charles Lamb’s Autobiography” (*New Monthly*, April 1835).

“On the Death of Coleridge” (*New Monthly*, February 1835).

“The Old Actors” (*London*, February 1822).

“Captain Starkey” (*Hone’s Every-Day Book*, 21 July 1825).

“A Popular Fallacy, That a Deformed Person is a Lord” (*New Monthly*, June 1826).

“Letter to an Old Gentleman” (*London*, February 1825).

“On the Ambiguities arising from Proper Names” (*Reflector*, 1811).

“Elia on his ‘Confessions of a Drunkard’” (*London*, August 1822).

“The Last Peach” (*London*, April 1825).

“Reflections in the Pillory” (*London*, March 1825).

“A Saturday’s Dinner” (Paragraphs from various sources).

“A Character of the Late Elia” (*London*, January 1823).

“The Pawnbroker’s Daughter: A Farce” (*Blackwood’s*, January 1830).

“The Adventures of Ulysses” (first published 1808).

“Reminiscences of Jude Judkins, Esq.” (*New Monthly*, June 1826).

“Cupid’s Revenge” (*Harper’s Magazine*, December 1858).

“The Defeat of Time” (*Hone’s Table Book*, 1827).

“Maria Howe; Susan Yates; Arabella Hardy” (Three Tales from *Mrs. Leicester’s School*).

“Existence considered in itself no Blessing” (*Athenæum*, 7 July 1832).

“Parting Speech of the Celestial Messenger” (*Athenæum* 25 February 1832).

“Hercules Pacificatus” (*Englishman’s Magazine*, August 1831).

“A Fragment” (part of “Devil’s Wedding”).

"From the Album of Miss —" (From "Album Verses," 1830).

"To C. Aders, Esq." (Hone's *Year Book*, 1831).
And fourteen letters to various correspondents.

THE COMPLETE CORRESPONDENCE AND WORKS OF CHARLES LAMB; with an Essay on his Life and Genius by Thomas Purnell, aided by the recollections of the Author's adopted Daughter. Vol. I [-IV] London: E. Moxon, Son & Co., Dover Street, 1870.

The first volume of Moxon's well-known edition was issued in 1868, with an introduction by G. A. Sala, and subsequently withdrawn. The editorship was then assumed by Mr. Carew Hazlitt, by whom the volumes were sent to press, but before publication he resigned, and the credit of his work was given on the title-page to Mr. Purnell. So far as Lamb's Works proper are concerned this edition merely reprints preceding editions, and incorporates the contents of Mr. Babson's "Eliana," reprinting besides these four items for the first time:

"Thoughts on Presents of Game."

"Recollections of a late Royal Academician."

"Saturday Night."

"Ritson v. Scott the Quaker."

Mr. Hazlitt's labours were concentrated mainly on the Letters which were printed free from Talfourd's "connecting narrative," a large number of suppressed passages restored, and the whole arranged in groups according to the correspondents. In all 340 letters are given by Mr. Hazlitt.

Five years later the edition was re-edited by Mr. Percy Fitzgerald, who published 40 additional letters.

for the first time, increasing the number to 443 in all. Talfourd's narrative in the "Memorials" and "Final Memorials" was skilfully woven by Mr. Fitzgerald into a connected narrative.

NOTES AND QUERIES. 1870.

JUNE 4. Contains fourteen lines "In Miss Westwood's Album," by Mary Lamb, dated "Enfield Chase, 17th May 1828." Lamb lived with the Westwoods at Enfield Chase, 1829-32; their only son, Thomas, who died in 1888, sent the lines to *Notes and Queries*.

THE | COMPLETE WORKS | IN PROSE
AND VERSE | OF | CHARLES LAMB. | From
the original editions, with the cancelled
passages | restored, and many pieces now
first collected. | Edited and Prefaced by
R. H. Shepherd. | [Publishers' device] |
with portrait and facsimile of a page of
The | Dissertation upon Roast Pig. |
London: | Chatto and Windus, Piccadilly.
| 1875.

[Crown 8vo, pp. xvi, 776, with facing title steel engraving of Hancock's portrait of Lamb, and facing p. 1 facsimile of Brook Pulham's etched portrait of Lamb.]

Mr. Shepherd's edition was, and still remains, the only one-vol. edition of Lamb's work with any claim to be called complete. It has remained in print for over thirty years, and paved the way for the great revival of interest in Lamb. It gave, for the first time, the earlier poems and Blank Verse [see No. VIII], an exact reprint of "Rosamund Gray" (1798) and of "John Woodvil" [see No. XV]. Mr. Shepherd was

a noted bibliographer in his day, and gave to this edition bibliographical rather than popular interest by reprinting the greater number of the Essays as originally written by Lamb, and not as revised for republication. The following were reprinted by Mr. Shepherd for the first time:

“Richard Brome’s *Jovial Crew* at the English Opera” (*Examiner*, 4 July 1819).

“The *Hypocrite* at the English Opera” (*Examiner*, 1 August 1819).

“New Pieces at the Lyccum” (*Examiner*, 8 August 1819).

“Falstaff’s Letters” (*Examiner*, 5 September 1819; reprinted *Indicator*, 24 January 1821).

“Nugæ Canoræ: Poems by Charles Lloyd” (*Examiner*, 24 October 1819).

“First Fruits of Australian Poetry” (*Examiner*, 16 January 1820).

THE WORKS OF CHARLES LAMB. The Popular Centenary Edition. Edited with Biographical Introduction and Notes by Charles Kent. London: George Routledge & Sons. [1876.]

[8vo, pp. 704.]

A compact and handy compilation, reprinting all Lamb’s writings contained in previously published editions. On pp. 171-195 is given a “Comic Opera,” reprinted from MS. in British Museum, which Mr. Kent judged to be in Lamb’s autograph on the authority of P. G. Patmore, by whose son, Coventry Patmore, the MS. was given to the Museum in 1864. Mr. Macdonald, Mr. Lucas, Canon Ainger, and all critics unite in repudiating it. The “Original Letter of James Thomson,” printed with introductory note by Lamb in *London Magazine* (November 1824),

is given by Mr. Kent as "another of Lamb's ingenious hoaxes." The letter is quite genuine, and is included in all editions of Thomson's correspondence.

NEW YORK TRIBUNE. 1879.

FEBRUARY 22. Contains a letter from Mr. J. H. Siddons of Washington D.C., embodying five of the personal epigrams Lamb wrote on his friends and fellow-clerks of the India House. They were discovered by Mr. Siddons in a packet of Lamb MSS. found in the library of the India Office. The letter is reprinted by Mr. Lucas (V, 343).

THE TAYLORIAN. 1884.

MARCH. The magazine of the Merchant Taylor's School. Contains an article by Archdeacon Hessey incorporating two epigrams by Lamb, one 6 lines "Suum Cuique" in Latin, and one 24 lines "Brevis esse Labore" in English. Written in 1830 by Lamb for Archdeacon Hessey and his brother when boys at Merchant Taylor's School, at the request of their father, the publisher (of Taylor & Hessey, who published the *Essays* and the *London Magazine*). The epigrams were recited by the boys at one of the school exhibitions.

THE WORKS OF CHARLES LAMB. Edited by Canon Ainger. London : Macmillan and Co. 1884-8.

For two decades Canon Ainger's was the standard edition of Lamb, chiefly on account of its admirable annotations. The Canon, however, expressly dissociated himself from the view that an editor has any right to reprint what there is reason to believe the

author himself would have rejected, and on this account the bibliographical interest of his edition has been superseded by the editions of Mr. Lucas and Mr. Macdonald. In the volume issued in 1885, "Mrs. Leicester's School," etc., the following were reprinted for the first time:

- "Remarkable Correspondents."
- "Humble Petition of an Unfortunate Day."
- "Mrs. Gilpin Riding to Edmonton."
- "Letter of Elia to Robert Southey."
- Prologues to *Antonio* and *Faulkener*.
- "Saint Crispin to Mr. Gifford."
- "To Sir J. Mackintosh."
- "Epigram written in the last Reign."

Canon Ainger's edition is valuable chiefly for the admirably edited Letters, in 2 vols., which have never been superseded. A large number of Letters were published for the first time, and in 1900 (when a new edition, and edition-de-luxe of the Works and Letters in 12 vols., were issued) further considerable additions were made to the Letters.

THE LAMBS | THEIR LIVES, THEIR
FRIENDS, AND | THEIR CORRESPONDENCE. |
New | particulars and new material. | By
| William Carew Hazlitt | London | Elkin
Mathews, Vigo Street | New York | Charles
Scribner's Sons | MDCCCXCVII.

Contains first publication of

- "An Acrostic against Acrostics."
- "To R. Q." (5-line acrostic).

The volume contains also first publication of twenty-two letters from Lamb to various correspondents.

LAMB AND HAZLITT | Further Letters and Records | Hitherto unpublished | Edited by | William Carew Hazlitt | London | Elkin Mathews, Vigo Street, W. | MDCCCC.

Contains first publication of 6 lines, "The Sisters," addressed to the three daughters of Vincent Novello. In this volume are published also twelve brief notes to various correspondents.

SIDELIGHTS ON CHARLES LAMB | By | Bertram Dobell His office than the reaper's may be meaner, | But still some praise is due unto the gleaner | London | published by the Author | 77 Charing Cross Road, W.C. | New York: Charles Scribner's Sons. | 1903.

[Crown 8vo, cloth, pp. xxi, 371.]

Mr. Dobell's loving study of Lamb at the period of his greatest literary activity contains eleven poems and brief critical papers attributed to Lamb, reprinted for the first time from the *London Magazine*:

"Review of Bernard Barton's *Poems*" (August 1820).

"Verses to Longman Hurst" (February 1821).

"The Confessions of H. F. V. H. Delamore, Esq." (March 1821).

Four critical paragraphs: "On a Verse in Gray's *Elegy*"; "On Milton's Blindness"; "On a Passage in Richard III"; "On Howell's Letters" (December 1822).

Three paragraphs: "The Choice of a Grave"; "Wilk[e]s"; "Obituary, Pietro Pinto Popolino" (January 1823).

“Milton” (February 1823).
 “The Sorrows of an Ass” (September 1825).
 “A Hint to Whist Players” (January 1826).
 “An Appeal from the Shades” (August 1826).

THE WORKS OF | CHARLES LAMB |
 edited by | William Macdonald | In Twelve
 Volumes | [London | J. M. Dent & Co. |
 New York: E. P. Dutton & Co. | 1903].

Published in two editions: on ordinary paper, and 100 copies on hand-made paper. For the lover of Lamb, and of beautiful books, this edition is the ideal. Though Mr. Macdonald makes no claim to having produced a *final* edition, he has included every known scrap by Lamb that is on its merits worth reprinting. The notes are sufficient, and the bibliographical introductions, if somewhat whimsical, give all that the average reader will care to ask. Vols. XI and XII contain the *Letters*. The first edition of Vol. XI, issued 1903, was suppressed by order of the Court of Appeal, as it contained sixteen letters already published in Canon Ainger's edition. Messrs. Dent had purchased from the representative of Lamb's executor the right to these letters; but the decision of the Court of Appeal stands, pending appeal to the House of Lords, that copyright in letters after their writer's death vests in the proprietors of the letters. The sixteen letters in dispute were accordingly cancelled from the second edition of Vol. I issued 1907.

Mr. Macdonald reprints for the first time the following:

III. Critical Essays:

“Mr. Kean's *Hamlet*” (*New Times*, 1820).
 “Review of Barry Cornwall's *Marcian Colonna*”
 (*New Times*, 1820).

IV. Essays and Sketches :

“An Appeal from the Shades” (*London Magazine*, August 1826).
 “A True Story” (*Indicator*, July 12, 1820).
 “Holiday Children” (*Indicator*, January 3, 1821).
 “Old Maids” (*Indicator*, February 21, 1821).
 “Mrs B——” (*Indicator*, February 21, 1821).
 “A Few Words on Christmas” (*London Magazine*, December 1822).
 “Maid Marian” (*Table Book*, May 17, 1827).
 “Robin Hood” (*Table Book*, May 24, 1827).

V. Poems and Plays :

“Summer Friends” (four 4-line verses by Mary Lamb, written originally for *Poetry for Children*, and sent in a letter from Robert Lloyd in 1809 to his wife).
 “To Louisa Morgan: Sonnet.”
 “The First Leaf of Spring,” 31 lines.
 “On Miss F. A—T—N, of the K.T.”
 “A Horsey Pair.”

THE WORKS OF | CHARLES AND MARY
 LAMB | edited by | E. V. Lucas | Volume
 I [II—VII] Methuen & Co. | 36 Essex
 Street, W.C. | London | 1903.

Mr. Lucas's edition of Lamb is probably the most elaborate that has ever been issued of a modern English author. Every source of information that could throw light on Lamb's biography or bibliography has been ransacked; for much of the information contained in this Bibliography the editor is indebted to Mr. Lucas, in the first instance. Probably the very amplitude of the annotations will limit this edition to library rather than popular use. A large number of Lamb's writings have been gathered from various volumes, and included in Lamb's works for

the first time. The following are also identified as Lamb's, and printed for the first time:

Vol. I. Paragraphs from *Examiner*, Table Talk, 1813:

- “The New Acting” (18 July).
- “Books with One Idea in Them” (18 July).
- “A Sylvan Surprise” (12 September).
- “Street Conversation” (12 September).
- “A Town Residence” (12 September).
- “Gray's *Bard*” (12 September).
- “Dryden and Collier” (26 September).
- “Playhouse Memoranda” (19 December).
- “Sir Thomas More” (*Indicator*, 20 December 1820).
- “The ‘Lepus’ Papers I-VI” (*The New Times*, January–August 1825).
- “Odes and Addresses to Great People” (*The New Times*, 12 April 1825).
- “A True Story” (*The Talisman*, 1831; first published in *Indicator*, 12 July 1820. Reprinted also by Mr. Macdonald).

Vol. V.—Poems:

- “Un Solitaire” (from Lamb's Album).
- “To S. T.” (from Lamb's Album).
- “To Mrs. Sarah Robinson” (from Henry Crabb Robinson's MSS.).
- “To Sarah” (from the Album of Sarah Apsey).
- “Acrostic” (from Lamb's Album).
- “To D. A.” (from Lamb's Album).
- “To Louisa Morgan” (from Lamb's Album).
- “Love Will Come.” (Sent in a letter to Miss Fryer, friend of Emma Isola.)

Epigrams:

- “Princeps his Rent” (*Examiner*, 22 March 1812).
- “On the Arrival in England of Lord Byron's Remains” (*New Times*, 24 October 1825).
- “The Royal Wonders” (*The Times*, 10 August 1830).

POETICAL PIECES | ON SEVERAL OCCASIONS. | Let such teach others who themselves excel, | And censure freely who have written well. | Pope. | [ornament] | London : | Printed for P. Shatwell, opposite Adelphi, Strand. (n.d.)

[4to, size 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$; issued probably as stitched pamphlet, untrimmed edges. Collation: title p. [i]; blank p. [ii]; dedication, "To the Forty-nine Members of the Friendly Society," p. [iii]; blank p. [iv]; text pp. [1]-76.]

Written by John Lamb, Charles Lamb's father. Southey, in a letter to Moxon, 2 February 1836, says: "He published some pieces in quarto. Lamb showed me once an imperfect copy: 'The Sparrow's Wedding' was the title of the longest piece; he liked, in his dotage, to hear Charles read it." Contains fifteen pieces in all, that named by Southey being the first. The date of the volume is uncertain, but as one of the pieces, "Letter from a Child to his Grandmother," is nominally written by "John Lamb, the Less," born in 1762, the volume was issued probably somewhere about 1770. In his *Essay, "The Old Benchers of the Inner Temple,"* Lamb, speaking of his father as Lovell, says he had "a fine turn for humorous poetry."

For particulars of this and the following item the Editor is indebted to Mr. Luther S. Livingston's *Lamb Bibliography*.

A | LETTER | TO THE | RIGHT HON.
WILLIAM WINDHAM, | ON HIS OPPOSITION
TO | LORD ERSKINE'S BILL | FOR THE
PREVENTION OF | CRUELTY TO ANIMALS.
London : | Printed by H. Teape, Tower
Hill, | for Maxwell and Wilson, 17 Skinner

Street, Snow Hill. | Price Two Shillings. | 1810.

[8vo, issued it is presumed as a stitched pamphlet. Collation: title p. [1]; blank p. [2]; text pp. 3-38, with imprint, "Printed by H. Teape, Tower Hill, London," at foot of p. 38; blank pp. [39-40.]

Written by John Lamb, Junior, elder brother of Mary and Charles Lamb.

The only known copy of this pamphlet is in the possession of Mr. H. B. Smith of New York. It is bound up in a volume of pamphlets that once belonged to Charles Lamb, and has inside front cover in his writing a list of the contents of the volume. In the volume the pamphlet follows the original pamphlet by Mr. Windham; they are thus entered in the list of contents:

"Mr. Windham's Speech on Cruelty to Animals."

"Letter to Mr. Windham on the Same Subject, by J. L."

It is also referred to in a letter from Lamb in 1810 to Henry Crabb Robinson.

In a letter to Robert Lloyd (1809), Lamb says the poem, "The Beggar Maid," in *Poetry for Children*, is by his brother John.

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